HOGWARTS GOES HOLLYWOOD

EXCLUSIVE DETAILS ON THE NEW WIZARDING WORLD ATTRACTION

Entertainment WEEKLY

Power Couple!
SUPERGIRL MEETS THE FLASH
ON THE SET OF TV'S BIG CROSSOVER

JAMES CORDEN

HOW I CONQUERED THE INTERNET (WITHOUT SHOWING MY BUTT) & OTHER MUSINGS ON MY FIRST YEAR IN AMERICA

BY THE CARPOOL KARAOKE KING

MARCH 25, 2016 • #1407

THE MOST BEAUTIFUL MAN ON THE PLANET IS ON *DANCING WITH THE STARS*—AND ON P. 23

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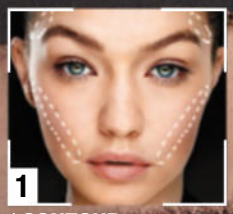

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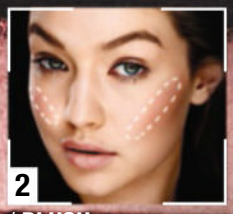

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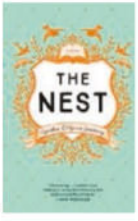
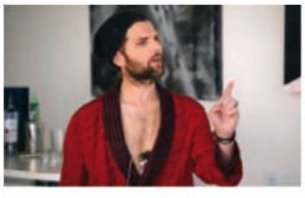
THE **TOP 10** THINGS WE LOVE THIS WEEK

The Must List

▼ Keri Russell and Matthew Rhys





1 2 3 4 5

1

TV

THE AMERICANS

● In its riveting fourth season, the Cold War drama heats up with emotionally brutal revelations, as KGB spies Elizabeth (Keri Russell) and Philip (Matthew Rhys) face the ramifications of disclosing their secret to their daughter (Holly Taylor). *(Wednesdays, 10 p.m., FX)*

2

MOVIES

MIDNIGHT SPECIAL

● *Take Shelter* director Jeff Nichols weaves a spooky Spielbergian tale of a telepathic boy on the run with his family. The lead actors (Michael Shannon, Joel Edgerton, Kirsten Dunst, and a back-from-the-dark-side Adam Driver) all shine. *(PG-13)*

3

BOOKS

THE NEST, by Cynthia D'Aprix Sweeney

● In this delectable romp of a debut, the four adult Plumb siblings are faced with a dilemma when one of them has an accident that drains their entire joint trust fund. A furious battle entertainingly ensues.

4

MUSIC

SOUTHERN FAMILY

● Nashville überproducer Dave Cobb rounded up some of his closest cohorts—including Jason Isbell and Chris and Morgane Stapleton—as well as new friends like Miranda Lambert and Zac Brown to create 12 vignettes about life in the American South.

5

TV

BAJILLION DOLLAR PROPERTIE$

● The always welcome Paul F. Tompkins plays a realty-firm boss on this sharp, gleeful property-show parody. Adam Scott, Jason Mantzoukas, Thomas Lennon, and Horatio Sanz are among the guest stars getting in on the ground floor. *(Streaming on Seeso)*

ILLUSTRATION BY **BETH HOECKEL**

RUSSELL: ERIC LIEBOWITZ/FX; RHYS: JAMES MINCHIN/FX; *MIDNIGHT SPECIAL*: WARNER BROS.; *BAJILLION DOLLAR PROPERTIE$*: SEESO

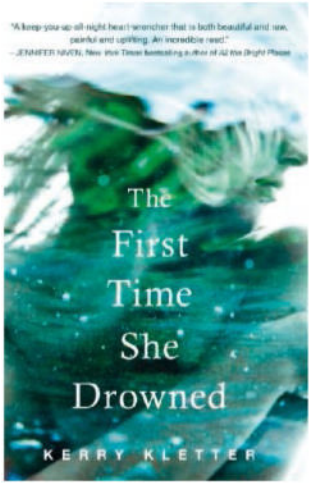
The Must List

6 →

7 →

8 →

9 →



10 →

6 MOVIES
HELLO, MY NAME IS DORIS

• Sally Field sparkles as a kooky woman with a crush on an art director (Max Greenfield) half her age. You'll like her, you'll *really* like her. *(R)*

7 COMEDY
PHYSICAL WHISPER, Josh Gondelman

• Gondelman (*Last Week Tonight With John Oliver*) puts his considerable knack for storytelling on full blast on this comedy album, which features hilarious tales about true love, public transit, and Otto von Bismarck.

8 MUSIC
THIS IS WHAT THE TRUTH FEELS LIKE, Gwen Stefani

• 2016 is all about the Gwenaissance. The 46-year-old returns for her first solo disc in nearly a decade, and it's the most fun, personal, undeniably pop album of the year so far.

9 BOOKS
THE FIRST TIME SHE DROWNED, by Kerry Kletter

• Lots of mothers and daughters have issues, but the one in this lyrical, resonant YA novel is especially rough: Cassie's mom had her committed to a mental hospital.

10 TV
THE CARMICHAEL SHOW

• Jerrod Carmichael's comedy thrives on tough topics. See past episodes on: the Black Lives Matter movement, guns, and Bill Cosby. Up next? Islamophobia, gentrification, and somehow more laughs. *(Sundays, 9 p.m., NBC)*

HELLO, MY NAME IS DORIS: AARON EPSTEIN; STEFANI: ABC VIA GETTY IMAGES; *THE CARMICHAEL SHOW:* CHRIS HASTON/NBC

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And other lessons I've learned along the way.
BY JAMES CORDEN

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BY NATALIE ABRAMS

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ON THE COVER
James Corden photographed exclusively for EW by Matthias Clamer on Feb. 26, 2016, in Los Angeles

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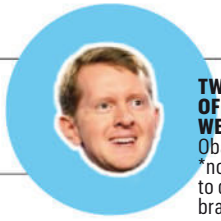
THE WEEK'S BEST

Sound Bites



TWEET OF THE WEEK
Obama should *not* be allowed to do an NCAA bracket the last year of his lame-duck presidency.
@KenJennings

"Stop apologizing. We're all bad people. That's the only thing we have in common."
—Bonnie (Liza Weil), to Asher (Matt McGorry), on *How to Get Away With Murder*

"I just want to feel like I'm a nymph who lives on a cherry blossom tree that just came down to the ground to party with all the earthlings."
—Kim Chi on *RuPaul's Drag Race*

"I worked at a sunglass kiosk at the mall for four years. So not only have I been through hell, I was assistant manager there."
—Gina (Chelsea Peretti) on *Brooklyn Nine-Nine*

"Don't be so cynical. It gives you wrinkles. On your soul."
—Claire (Joan Allen), following daughter Willa's (Alison Pill) accusation that she's faking an emotional breakdown, on *The Family*

"Listen, Fran, proper English is a joke. In 10 years we're all gonna be robots who speak Chinese, okay?"
—Hannah (Lena Dunham), to her grammar-correcting boyfriend (Jake Lacy), on *Girls*

"You know, I do what I want to do as I've always done, so people should sort of just believe what I have to say because, like, I'm Richard Simmons!"
—Richard Simmons, calling in to say that he isn't being held against his will, on the *Today* show

"March is Women's History Month. So, ladies, that cake is not going to bake itself."
—Michael Che, during Weekend Update, on *Saturday Night Live*

JENNINGS: BEN HIDER/GETTY IMAGES; KIM CHI: GABRIEL OLSEN/GETTY IMAGES; WEIL, ALLEN: BOB D'AMICO/ABC (2); PERETTI: MARY ELLEN MATTHEWS/FOX; DUNHAM: CRAIG BLANKENHORN/HBO; SIMMONS: LAURA CAVANAUGH/GETTY IMAGES; CHE: DANA EDELSON/NBC

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EW 03 25 2016

News + Notes

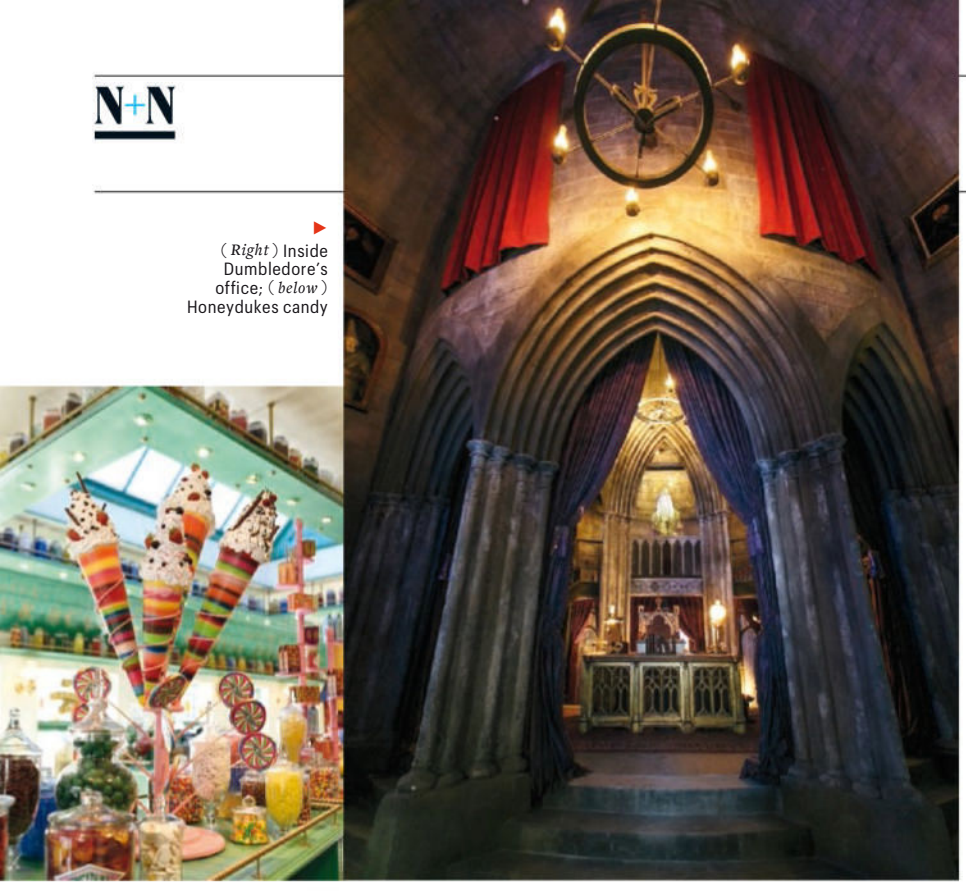
DAVID SPRAGUE/WARNER BROS.

HOGWARTS COMES TO HOLLYWOOD

As Harry Potter casts a spell on California, EW goes inside Universal Studios' new Wizarding World. By Marc Snetiker

NEARLY TWO DECADES AFTER J.K. ROWLING birthed the world's most famous boy wizard, Harry Potter is going through another growth spurt: On April 7, he'll be the face of Universal Studios Hollywood as it unveils its massive Wizarding World attraction, which offers no shortage of opportunities to empty your Gringotts vault on some sweet Muggle merch.

"It's as close as you ever could be to a film in a theme park," says supervising art director Alan Gilmore, who, like production designer Stuart Craig, also worked on the Potter movies. "A film set is one-sided, and you can hide everything behind a screen. The challenge here is



(*Right*) Inside Dumbledore's office; (*below*) Honeydukes candy

to hide all the modern details and make you feel like you've gone back in time."

For Potter fans, it's the latest news in what's shaping up to be the biggest year yet in the afterlife of the franchise: In February, Rowling unveiled the whopping 42-person cast for *Harry Potter and the Cursed Child*, the theatrical sequel hitting London's West End (and bookstores everywhere) this summer. Earlier this month, she authored essays for her Pottermore site shedding light on North American magical history (see sidebar) and setting the scene for November's *Fantastic Beasts and Where to Find Them*, starring Eddie Redmayne as a magizoologist.

For Universal, the arrival of the Boy Who Lived on the California theme-park circuit offers a chance to expand upon the success of the inaugural Wizarding World, which opened in Florida almost six years ago, and to nip at Disney's share of family vacationers—especially with recent introductions of *Minions* and *The Simpsons* areas. "We saw in 2010 how it impacted our Orlando park, [and now] we have a new center of gravity," says Universal Studios Hollywood president Larry Kurzweil, who is helping guide a $1.6 billion, 25-year expansion plan. "We've reimagined 75 percent of this entire movie-studio property, and Harry Potter is the epicenter of that."

Like Orlando's Wizarding World, the Hollywood incarnation includes Harry Potter and the Forbidden Journey, a ride through Hogwarts featuring cameos from stars Daniel Radcliffe, Emma Watson, and Rupert Grint, here converted to 3-D. An outdoor roller coaster, Flight of the Hippogriff, looms over Hogsmeade Village, where visitors might spy movie props (like Hagrid's motorbike) or shop for Rowling-approved items—everything from Sneakoscopes and Chocolate Frogs to robes, wands, and broomsticks. "Our team tagged virtually every page of every book that had anything to do with something edible or drinkable," says Mark Woodbury of Universal Creative—the equivalent of Disney's Imagineering—which is responsible for translating Rowling's world to reality.

Of course, rival theme parks also are harnessing fan-favorite properties: Disney is constructing *Avatar* and *Star Wars* lands, and motiongate Dubai (opening in October) is planning rides inspired by *The Hunger Games*. Universal Studios Hollywood, too, will build on its Potter momentum with another new attraction opening this summer based on *The Walking Dead*. Accio Carol?

Additional reporting by Mary Sollosi

Magic in North America: What We Learned

J.K. Rowling's latest writings for Pottermore include dozens of details about the continent's wizarding community. Below, four key revelations. **By Shirley Li**

1 / "Scourers" were more unforgivable than Death Eaters.
These 17th-century, corrupt wizarding mercenaries tortured their own kind. At least two of them wound up as judges at the Salem witch trials, which dissuaded magical immigrants from coming to North America.

2 / Want to insult a North American wizard? Call him a "Dorcus."
Dorcus Twelvetrees spilled magical intel to a Scourer descendant, causing a catastrophic breach in the International Statute of Secrecy. As a result, the president of the Magical Congress of the United States of America (MACUSA) in 1790 instituted Rappaport's Law, which forced wizards underground. No friendships, no marriages, and no cooperation with No-Majs (the U.S. word for *Muggles*) allowed.

3 / Sorry, Mr. Ollivander: There's no monopoly on wandmaking.
Four wandmakers dominated the business after the 19th century, creating wands that used everything from Thunderbird tail feathers to the spines of the White River Monsters of Arkansas.

4 / More butterbeer, please!
MACUSA president Seraphina Picquery refused to impose Prohibition upon the magical community, as the No-Maj government did in the early 20th century.

WIZARDING WORLD: DAVID SPRAGUE/WARNER BROS. (2); MACUSA: WARNER BROS.

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Andrew Firestone, Sean Lowe, Jason Mesnick, and Ben Higgins

National Monuments?

During March 7's "The Women Tell All," *Bachelor* host Chris Harrison declared that software salesman Ben Higgins belongs "on the Mount Rushmore" of the show. Which got us wondering who else might deserve this honor. **By Amy Wilkinson**

ANDREW FIRESTONE
Season 3

He may not be the Founding Father of the franchise (that title goes to out-of-the-limelight Alex Michel), but the tire heir was one of the first Bachelors to truly capture America's heart when he proposed to winner Jen Schefft. Though their relationship ultimately dead-ended, our fondness for Firestone never has.

SEAN LOWE
Season 17

What the born-again virgin lacked in edge, he made up for with kindness—a gentleman until the very end. He also has the distinction (for now) of being the only Bachelor to marry the woman to whom he proposed during the finale. Even more glad tidings: Lowe and wife Catherine Giudici are expecting their first child.

JASON MESNICK
Season 13

The formerly single dad is a bit of a divisive figure, having presented his final rose to Melissa Rycroft only to reverse course and pursue a romance with runner-up Molly Malaney. But Mesnick's intentions always seemed pure—he and Malaney have been married for six years and have a daughter.

BEN HIGGINS
Season 20

The heartland hottie—who chose 25-year-old flight attendant Lauren Bushnell during the March 14 finale—will go down as one of the most forthright suitors, never afraid to fess up when he just wasn't that into a woman. He's like a modern-day Honest Abe (only way sexier and without a penchant for stovepipe hats).

NOW HEAR THIS!

On EW Radio SiriusXM Channel 105, Jess Cagle, editorial director of EW and *People*, will chat with two beloved acting heavyweights. First up is Sally Field (March 17 at 2 p.m., with repeat airings through the weekend), followed by Shirley MacLaine (March 24 at 2 p.m., with repeat airings through the weekend).

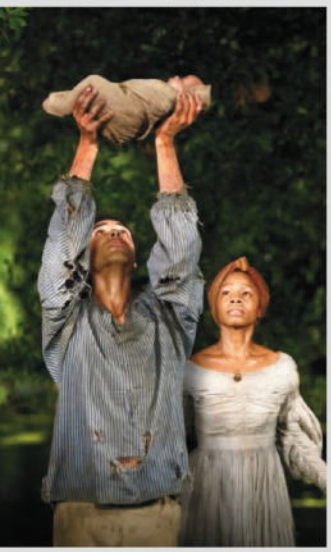
FIRST LOOK

ROOTS

WHEN THE LANDMARK miniseries *Roots* first aired in 1977, it was watched by roughly 130 million people, or more than half the U.S. population at the time. While it might be impossible for History's remake, starring Forest Whitaker and Laurence Fishburne, to attract as many eyeballs, the story at the center of the heartbreaking saga is just as relevant today as it was nearly 40 years ago, says coexecutive producer LeVar Burton. "Look around America," says the actor, who created the role of heroic slave Kunta Kinte, here played by newcomer Malachi Kirby. "The vestiges of slavery and its legacy—which is racism—are alive and well in our culture. We must confront it in order to defeat it." Unlike the original, which was shot in Georgia and on an L.A. soundstage, History's four-parter (which debuts May 30 at 9 p.m. and will be simulcast on Lifetime and A&E) features some scenes filmed in South Africa. That's also where Burton, who has a cameo in the miniseries, shed his first sentimental tear over the project. "When I arrived, the very first scene that I saw was the naming sequence when Omoro holds the baby Kunta up to the sky and says, 'Behold, the only thing greater than you,'" Burton says. "This has been an extraordinary experience." —*Lynette Rice*

ILLUSTRATION BY **JOHN UELAND**

FIRESTONE: BOB D'AMICO/ABC; LOWE: KEVIN FOLEY/ABC; MESNICK, HIGGINS: CRAIG SJODIN/ABC (2); FIELDS: ASTRID STAWIARZ/GETTY IMAGES; MACLAINE: STEFANIE KEENAN/WIREIMAGE.COM; KIRBY: CASEY CRAFFORD/AFRICAN PHOTO PRODUCTIONS/E. NETWORKS; PAGE AND ROSE: MICHELE SHORT/A+E NETWORKS; ROSE AND FISHBURNE: STEVE DIETL/A+E NETWORKS; EW DINNER: VIVIEN KILLILEA/GETTY IMAGES FOR *ENTERTAINMENT WEEKLY* (2); HARDWICK: ALISON NARRO



(*Clockwise from top*) Malachi Kirby as Kunta Kinte; Anika Noni Rose as "Kizzy" and Laurence Fishburne as Alex Haley; Rege-Jean Page as "Chicken George" with Rose

Rami Malek, Abbi Jacobson, Christian Slater, and Ilana Glazer join EW's *Mr. Robot* dinner at the Spotify House

SXSW Standouts

The worlds of film, TV, tech, and music converge in Austin for South by Southwest, and this year, President Obama added politics to the mix. Here's the intel on the festival's first weekend.

By Kevin P. Sullivan

- **POTUS DOES SXSW**

Obama apologized for road closures and for arriving late to the keynote address—he was waiting for his Torchy's Tacos order—before discussing the intersection of government and technology. He also copped to one notable mishap, the launch of the Affordable Care Act website. "This was a little embarrassing for me because I was the cool, early-adapter president," Obama joked.

- ***@MIDNIGHT WITH CHRIS HARDWICK* LIVE**

Chris Hardwick and a stable of comedians that included Doug Benson, Arden Myrin, and Austin's own Chris Cubas brought their social-media-based game show to Austin for a special Periscope-only EW-cosponsored edition of the Comedy Central series.

- ***MR. ROBOT*, 2.0**

Last year's Audience Award winner enjoyed a triumphant return trip to SXSW that kicked off with an EW-hosted dinner at the Spotify House attended by stars of *Broad City*, Keegan-Michael Key, and more. At a panel discussion, creator Sam Esmail revealed few secrets, though he hinted that the upcoming story line could echo the current battle between the FBI and Apple.

- **TEAM *SUPERBAD*'S BIG WEEKEND**

Filmmaking partners Seth Rogen and Evan Goldberg held two big screenings that wowed festival crowds: the premiere of AMC's comic-book adaptation *Preacher* (debuting May 22) and a work-in-progress cut of the duo's outrageous adult animated movie *Sausage Party* (out Aug. 12).

Additional reporting by James Hibberd and Christopher Rosen

Tatiana Maslany at the EW dinner; *@midnight* host Chris Hardwick

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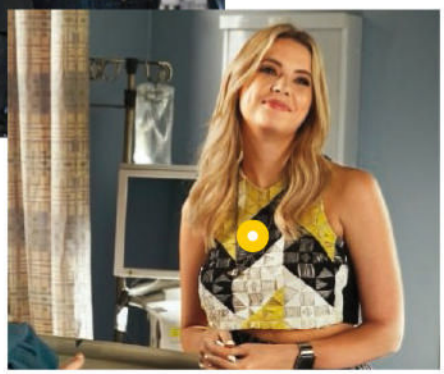
STYLE HUNTER

Score the Looks You Loved

By Isabella Biedenharn



SATURDAY NIGHT LIVE

Where can I buy the leather top and leggings that Melissa McCarthy wore on *SNL*? —DAWN

For her February hosting gig, McCarthy chose a ponte knit peplum top and faux leather bottoms from her eponymous clothing line. Flexibility was key: She had to dance during a high-energy musical number but still wanted to showcase her personal style. "I could move, but it still looked kind of rock & roll and polished," says McCarthy. While the exact pieces she wore won't be released until fall, these Vegan Moto Skinny Pants from her current collection will keep you sleek and relaxed. "You can't be uncomfortable and do your best work," she says.

VEGAN LEATHER LEGGINGS	
melissamccarthy.com	$98

PRETTY LITTLE LIARS

Can you help me find the chic sleeveless top Hanna (Ashley Benson) recently wore on *Pretty Little Liars*? —ANGELA

Hanna might be stranded in small-town Rosewood with the rest of the Liars, but that doesn't mean she has to give up the sexy, sophisticated look she perfected while working in fashion-forward NYC. This geometric Grace crop by A.L.C. gives Hanna a modern silhouette that fits with the show's five-year time jump, and keeps her wardrobe fun amid a bleak murder investigation.

PATTERNED CROP TOP	
blueandcream.com	$380

MCCARTHY: DANA EDELSON/NBC/NBCU PHOTO BANK; BENSON: ERIC MCCANDLESS/FREEFORM

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05.19 CONCORD, CA
05.21 LOS ANGELES, CA
05.23 TUCSON, AZ
05.24 ALBUQUERQUE, NM
05.26 AUSTIN, TX
05.28 LAFAYETTE, LA
05.29 BIRMINGHAM, AL
05.31 LITTLE ROCK, AR
06.02 MOLINE, IL
06.04 ROSEMONT, IL
06.05 MILWAUKEE, WI
06.07 TOLEDO, OH
06.08 LOUISVILLE, KY
06.10 NORFOLK, VA
06.11 ATLANTIC CITY, NJ
06.14 HERSHEY, PA
06.15 ROCHESTER, NY
06.17 MONTREAL, QC
06.18 LONDON, ON
06.21 MANCHESTER, NH
06.22 PROVIDENCE, RI
06.24 HOLMDEL, NJ
06.25 WANTAGH, NY
06.29 SALT LAKE CITY, UT
07.01 DENVER, CO
07.03 PORTLAND, OR
07.05 SEATTLE, WA
07.07 SACRAMENTO, CA
07.08 ANAHEIM, CA
07.11 SAN ANTONIO, TX
07.13 HOUSTON, TX
07.15 DALLAS, TX
07.16 TULSA, OK
07.18 KANSAS CITY, MO
07.20 ST. LOUIS, MO
07.22 INDIANAPOLIS, IN
07.23 AUBURN HILLS, MI
07.25 COLUMBUS, OH
07.26 PITTSBURGH, PA
08.04 FT. LAUDERDALE, FL
08.05 JACKSONVILLE, FL
08.07 ATLANTA, GA
08.09 WASHINGTON, D.C.
08.10 WINSTON-SALEM, NC
08.12 COLUMBIA, SC
08.14 BALTIMORE, MD
08.15 BROOKLYN, NY
08.17 NEWARK, NJ
08.18 BOSTON, MA
08.20 BETHLEHEM, PA
08.21 HARTFORD, CT
08.24 PHILADELPHIA, PA
08.26 SARATOGA SPRINGS, NY
08.28 CLEVELAND, OH

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MY EYES ARE UP THERE!

STEP BY STEP

First the runway, now the ballroom: *America's Next Top Model* winner **Nyle DiMarco** talks through an interpreter about becoming the first deaf male to compete on *Dancing With the Stars* (March 21, 8 p.m., ABC)—and whether his great looks are a threat to a certain pro. **By Lynette Rice**

Did you always want a career in front of the camera?
I got my mathematics degree because I wanted to teach deaf children math. I was doing a little modeling on the side. Then *ANTM* found me on social media, and it pretty much flipped my life around, all for the better. My goals are the same. Now I'm using my stardom to educate the world and invest in deaf children.

How did winning *ANTM* affect you personally?
I have more of a voice now. Fans really listen to me. They could see the struggles that I faced on that show, and they became my allies.

What struggles?
It was difficult to live in that house with all hearing people. The language deprivation for two months was a different experience for me since I'm from a deaf family. A lot of the [models] were very self-centered. It's a competition, I get that, but it's also an opportunity to get to know each other. I don't think they took that opportunity with me, which is fine because I ended up winning.

What was that first meeting like with your *DWTS* partner, Peta Murgatroyd?
She started speaking to me, but I wasn't responding. I was trying to tell her my name on my hand, but she didn't know how to finger spell. She thought there was something wrong until she was told I couldn't hear. She was dumbfounded and confused. We were supposed to have rehearsal that day, but it was canceled, possibly because she had to change her teaching methodology.

Will it just come down to you counting out the steps?
It's more of watching Peta's pace. When Peta tells me how long I have to hold a movement, I memorize it. I never danced my entire life until that first day with Peta. I was quite nervous, but it ended up being a great day. I think Peta realized being deaf didn't make much of a difference.

Have you been in touch with Marlee Matlin?
She congratulated me on being on the show, and I definitely thanked her for it.

Has Val Chmerkovskiy told you, "Please don't stand next to me because you make me look bad"?
No. Maybe he's thinking that but not saying it!

Actor Tom Holland stole the latest **Captain America: Civil War** trailer with his two-word big-screen *Spider-Man* debut: "Hey, everyone."

Hang On to Your Hat! The Next *Indiana Jones* Is on the Way

Lucasfilm has announced that Steven Spielberg, 69, and Harrison Ford, 73, will reteam for a fifth movie, set for release on July 19, 2019. *Indy 5* will hit theaters 11 years after the character's last outing, *Indiana Jones and the Kingdom of the Crystal Skull*. Right now, there's no title or screenwriter for the archaeologist's return, but it will be produced by *Raiders* veterans Kathleen Kennedy, now president of Lucasfilm, and her husband, Frank Marshall, the sole credited producer on the original. In a recent interview with EW, Ford said: "Yeah, I'd love to do another *Indiana Jones*. You know, an audience being there that has enjoyed the films, a character that has a history and a potential, kind of a rollicking good movie ride for the audience. Steven Spielberg as a director—what's not to like?" —*Anthony Breznican*

Harrison Ford and Steven Spielberg on the set of *Raiders of the Lost Ark*

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An OUTSIDER'S GUIDE to BREAKING the INTERNET

AND OTHER LESSONS I'VE LEARNED ALONG THE WAY

by JAMES CORDEN

Photographs by MATTHIAS CLAMER

James Corden photographed on Feb. 26, 2016, in Los Angeles

Just a year ago, James Corden was that guy from *Into the Woods* set to take over the desk at *The Late Late Show*. Since then, the Tony winner has become that guy who compressed Tom Hanks' career into six minutes, turned his car commute into a dream date with Adele, and made Justin Bieber likable. In between shooting his CBS talk show, filming an upcoming prime-time Carpool Karaoke special with J. Lo (airing March 29), and prepping to host this June's Tony Awards, the 37-year-old London transplant penned a piece on how he became the guy who sets YouTube on fire week after week.

Hello, how are you? Can I just start by saying that you look and indeed smell incredible today? And those shoes—they make your whole outfit really pop! Thanks for being here, I was hoping it would be you who would read this. So what have I learned this year, you ask?

Well, a lot has changed in the past 12 months for my family and me ever since I took over as host of *The Late Late Show* on CBS. If I had to think back to when this chapter of my life began, I'd go back to summer 2014. I had just finished shooting a big Disney film, *Into the Woods*, I was going to go back to Broadway to do a musical, and I was developing a scripted TV show. I really felt like I had the next 12 or 15 months mapped out. Then I walked into CBS' headquarters in New York to have a meeting with Les Moonves and Nina Tassler to discuss a sitcom I was planning to write, and I was planning to tell them why the idea didn't feel like a network TV show. Stephen Colbert had just been announced as David Letterman's replacement, and Craig Ferguson said he was stepping down from *The Late Late Show*, so the subject of late-night came up. I said that this presented a real opportunity to reach a younger, more digital audience. It used to be that the people watching at 12:30 a.m.—whether it was Letterman or Conan—were a younger university crowd, or—let's be honest—stoners. That generation of people doesn't really watch network television anymore. Then Les asked, "Is this something you'd ever want to do?" and I said, "I don't know. I think so?" Then I left, thinking in the back of my mind that they might offer me the job. Two hours later, my agent called to tell me they had done just that. I immediately said, "No," because I loved my career as an actor and this came so out of left field. But the offer came around again, and I thought: I'd much rather regret doing something

(PP. 25, 30) STYLING: MICHAEL FISHER/STARWORKS GROUP; GROOMING: JASON SCHNEIDERMAN/SOLO ARTISTS; PROP STYLING: DAVID ROSS/ART DEPARTMENT; SUIT: CALVIN KLEIN COLLECTION; SHIRT: PINK; TIE: PAUL STUART; POCKET SQUARE: BOGLIOLI; LOAFERS: JOHNSTON & MURPHY

(*Clockwise from above*) Corden with *Late Late Show* guests Betty White and Amar'e Stoudemire; Carpool Karaoke with Mariah Carey; with Emily Blunt in 2014's *Into the Woods*

than not doing something. After discussing it with my wife and my family, I said, "Let's move a 12-hour plane ride away!"

We moved from a cold and wet London to a sunny and warm Los Angeles. My daughter was 5 weeks old, she couldn't speak, couldn't walk, and had no teeth. Today, she has multiple teeth, can say about 20 words, and walks around our house like an old drunk bashing into everything in sight. Our son was 3 and is about to turn 5; he now calls football "soccer," trainers "sneakers," and refuses to let us cut his hair. (He's sooooo L.A.!) L.A. is very different from what I imagined. In my head it was going to be loads of people with six-packs or ridiculous amounts of plastic surgery saying, "We should do brunch soon," whilst they hold a tiny dog/hamster under their tanned arms and look over my shoulder to see if anyone famous has walked by. But I've found it to be a welcoming place, full of incredibly kind, creative people, funny people, smart people, and yes, people with bulging six-packs and ridiculous amounts of plastic surgery. But they don't invite you to brunch because they're on a juice cleanse.

When we arrived in L.A., there was a team of five of us—led by executive producers Ben Winston and Rob Crabbe—and we had writers to hire, a director to find, and a set to build in nine and a half weeks. Most importantly, we had to figure out what the show was. The strange thing is, late-night American talk shows don't play in the U.K., so my talk-show heroes were Graham Norton, Jonathan Ross, Michael Parkinson, and Terry Wogan. We would talk a lot about *The Graham Norton Show* and how he brings all his guests out together on one couch. It becomes a more organic conversation. We thought, "Why don't we bring all our guests out together?" People shine more when they're surrounded by other people laughing at their stories, and without the pressure of having eight minutes on your own.

We tried to make the set a more intimate environment. Our show follows a talk show that's in a Broadway theater, so where would you go after the theater? To a comedy club or a bar. So we put in a bar and little Tiffany lamps in between theater-style seating to make it feel more like an after-hours cocktail environment. And I love seeing behind the scenes—just a peek behind the curtain. So rather than just telling people who's on the show, we said, "If we show them in their dressing rooms, that will create a fun environment."

INTO THE WOODS: PETER MOUNTAIN

One thing we knew from the start is that we were never going to let our 12:37 a.m. time slot influence how we approached the show. I said: "If it's good, people will find it and watch it at their breakfast table or their desk at lunch." Because I never grew up here, I never think of when it's on. I just think, "We're going to make the best and biggest show we can. We want to reach the widest audience we can—and the widest audience we can reach is on the Internet."

Actually executing all of this, it turns out, is easier said than done. Initially we couldn't get any guests to come on the show, which I completely understood. There's no room for ego in those moments, so I took about 10 meetings, driving all around L.A. to sit with publicists to try to convince them that this was a show that wanted its guests to shine, that it would be a safe environment, that sharing the couch with other stars wasn't a bad thing, that Betty White could be on the same couch with Amar'e Stoudemire. We went to this big publicist with big clients, and I said, "I promise it's going to be great." Then I drove back to CBS, hoping that people would start to know who I was. I didn't have my pass, and security wouldn't let me in the building. I was like, "I'm the host of a show." They were like, "What show is that?" I was like, "*The Late Late Show With James Corden*." They were like, "Who are you?" I was like, "James Corden." They were like, "Is there anyone you can ring in the office that can come down and verify that you're here?" That's what we were up against.

We called as many friends as we could: "David Beckham, would you come on?" "Simon Cowell, will you come help us?" I'd met Claire Danes a couple of times: "Right, Claire, would you come on?" Gradually, people started saying yes. Tom Hanks said he'd do our first show, so we said, "Let's have a real showcase of what we can do." I was looking at a list of all his films, and I thought, "What if we try to re-create all of Tom Hanks' movies in six minutes? Greenscreen and costumes, and it would feel erratic and all over the place." Tom liked it and flew in a day early to rehearse it. I remember sitting with him, saying, "Thank you so much for doing this!" He said to me, "James, this is show business. You rehearse and you rehearse and you rehearse. The more you rehearse, the quicker you can forget about it." He's absolutely right. It's the stuff that you didn't do as well as you wanted to that's the stuff that haunts you.

It was starting to look like a show, but there was one segment we were desperate to do, an idea we'd cooked up late at night. Years ago at Comic Relief I sang with George Michael in a car. Ben and I couldn't quite figure out why it worked, but we also couldn't shake the idea of doing something like it because we knew we wanted music to be a big part of the show. People say music doesn't work on television anymore, but those people are not young. Music brings relevance. So we thought about music, getting to work in a car, the carpool lane, and it hit us: Carpool Karaoke.

Persuading anyone to actually do it was a nightmare, though. No one could understand it. But my producer Rob was adamant that we had to keep asking, and finally Mariah Carey said yes. She had been recording in the studio late into the previous night and got in the car and said, "I'm protecting my voice. We're just going to have a talk, right?" I remember going, "Well, kind of. It's called Carpool Karaoke. It's really going to be us singing." We chatted for quite a long time, and once she warmed up and started going, you couldn't stop her singing. It got 4 million hits in about two days. And with the Tom Hanks bit and other moments, by the end of our first week we had 23 million YouTube hits. We were like, "Oh, shit. Our hope was 100 million in our first year." Then Justin Bieber's Carpool got over 13 million views in three days. Then Stevie Wonder said yes. Chris Martin told me he wouldn't have done Carpool Karaoke if Stevie hadn't. No artist can say, "If it's good enough for Stevie Wonder, it's not good enough for me." Then came Adele, which is now at 86 million views. For that to have broken the record for the most

the BEST of JAMES

HE SINGS! HE ACTS! HE GETS STARS TO DO ANYTHING! WHAT DOES OUR HOST LOVE THE MOST? HERE ARE A FEW FAVORITE SEGMENTS. *BY DAN SNIERSON*

CARPOOL KARAOKE WITH ADELE

The songstress belts out the Spice Girls' "Wannabe" and raps Nicki Minaj's verse on Kanye West's "Monster."

CORDEN "It's seeing her in an environment that you've never seen before, being incredibly relaxed, singing these songs. The truth is we could have put out a half-hour cut of it and it would've been great."

TOM HANKS' FILMOGRAPHY IN SIX MINUTES

The pair frenetically and joyously re-create scenes from nearly 30 films in this high-speed retrospective.

CORDEN "Whether it's us being the *Toy Story* characters or him putting the red-paint hand on my face as Wilson the volleyball from *Cast Away*, there are so many funny moments. It was a big statement of intent for our show."

JUSTIN BIEBER TAKES OVER THE MONOLOGUE

The bad boy opens the show with a few jokes before a bathrobe-clad Corden discovers what's going on.

CORDEN "That was a big shift for our show, to have a relationship—and friendship—with someone like Justin going, 'Oh, that's fun, I want to do that,' as opposed to 'What can we promote?' "

CROSSWALK: THE MUSICAL

A self-important Corden leads productions of *Grease* and *The Phantom of the Opera* in the streets of L.A.

CORDEN "Theater is a big part of my life and it's something I'm very passionate about. In the last one we did, I did get told off by the police for running into the crosswalk when the light was green to take a bow."

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watched online clip in late-night TV history is madness. A year into the show, we have had over a billion views online. That's something we could never have imagined.

Books have been written about late-night wars, and people talk about what a competitive environment it all is, but I must say it's been such a relief to join the ranks of such a lovely and welcoming group of hosts. When it leaked that I would be taking over this show, the first email I got was from Seth Meyers, saying, "Oh my God, this is going to be great!" (Seth and I email every couple of weeks, mostly because we support the same soccer team.) Then I had a night out in New York with Jimmy Fallon and he said, "Anything you need, just let me know." He sent us a foosball table hand-painted in the colors of the soccer team I support. Stephen Colbert sent me a lovely email saying, "This is going to be fun." Then Jimmy Kimmel sent a beautiful gift saying, "You've joined a very small fraternity in a very big country, and I'm here if you need anything." It's crazy how many people reached out.

I think back to how nervous I was a year ago, how I'd feel physically sick at the thought of walking through that curtain and saying hello to America. I think about how many doubts I had at taking the job in the first place. But now I feel so lucky to have a job that gives me so many memories. Kicking a field goal at the Oakland Raiders' stadium. Performing *The Phantom of the Opera* in a crosswalk. Following David Letterman's last show was an incredible pressure on your 30th show, you know? It wasn't lost on me what an honor it was to be the first person to speak after he said goodbye. Doing inappropriate musicals with Martin Short or a sketch with Mel Brooks. These are all just things we hoped would work, and it's ridiculous that they have.

Our show today is different from what it was a year ago, and I'm excited to see where it's going to be in a year's time. I don't know what the future holds, but I did have an idea the other day about doing the monologue as a parachute jump. Start the show with me in a plane and I jump out and try to do the monologue while falling from the sky. Then we land on the roof of Television City. That would be fun, right?

Maybe we'll tell CBS afterward.

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THE CROSSOVER BETWEEN **SUPERGIRL** AND **THE FLASH** IS FINALLY

WHEN SUPERHEROES COLLIDE

Melissa Benoist and Grant Gustin

HERE—AND WE KNOW JUST WHAT KIND OF SPARKS WILL FLY.

BY NATALIE ABRAMS *@NATALIEABRAMS*

Glee!

"What are we doing? What are we wearing? Where are we?" marvels Melissa Benoist. As Supergirl, Benoist has had 17 episodes of flying on wires and battling alien baddies under her cape. But it's still quite a sight standing opposite former *Glee* castmate Grant Gustin in Flash's maroon leather suit on location in downtown Los Angeles, where the superfriends prepare to battle a duo of silver-haired villains hell-bent on Supergirl's destruction. So, what *are* they doing? Joining forces for a special March 28 episode of CBS' *Supergirl*—a pairing that's sure to excite fans of both shows.

From the second *Supergirl* was announced for a fall 2015

Benoist and Gustin in a special crossover episode of *Supergirl* and *The Flash*

premiere, fans speculated about whether Kara Danvers existed in the same fictional universe as executive producer Greg Berlanti's other TV superheroes, Barry Allen and Oliver Queen (Stephen Amell). While sharing characters across a night is relatively easy (see: NBC's *Chicago Fire*/*P.D.*/*Med*), taking them across networks is slightly more difficult. Helping the case for a crossover, though, both *Supergirl* (which airs Mondays at 8 p.m.) and *The Flash* (Tuesdays at 8 p.m.) hail from Warner Bros., which, with CBS, owns The CW. "Everybody was on board, because everybody knows that these things are special," says Andrew Kreisberg, an executive producer on both shows. The real challenge was the wait. It was important to all involved that Supergirl establish herself as her own hero, and equally crucial to introduce the idea of parallel universes on *The Flash*. "If Supergirl and Flash were existing in the same universe, then why has no one on *Flash* or *Arrow* ever talked about Metropolis or the fact that there's a Superman?" Kreisberg points out. "The one explanation for that is because he doesn't exist in that world."

So how exactly does the crossover work? For the uninitiated, Barry/the Flash, who has been training to increase his already supersonic speed in order to fight übervillain Zoom, uses a device that causes him to run so fast he literally ends up in an alternate universe. While that will amount to a hot second on the April 5 episode of *Flash*, it results in Barry spending a day in National City (and on CBS), where he's shocked to discover a hero he's never heard of. "There's a lot of, like, 'Wait, you're the *who* now?'" says Kreisberg. "Barry and Kara take a little bit of a leave of their problems for a week to engage in the kind of hilarious high-stakes high jinks that ensue when two superheroes wind up in the same universe."

"THERE'S MUTUAL UNDERSTANDING, RESPECT, AND EXCITEMENT THAT THEY FOUND EACH OTHER."
—MELISSA BENOIST

It's a relationship that mirrors the kinship between Benoist and Gustin, who swap high fives between takes like old pals. "I hear nothing but amazing things about Melissa all the time—what a hard worker she is and how positive she is," says Gustin. "It's all true." *Supergirl*'s Southern California shoot location doesn't hurt either. "Almost everything has been in the sun, which is very different than when we do *Flarrow*," Gustin says, referring to the Vancouver-based *Flash* and *Arrow* production. "It's just lighter, brighter, and a different type of energy."

Narratively, the timing of Barry's arrival in National City is a fortuitous one: After burning all her relationships during a bout with inhibition-freeing red kryptonite, Kara has hit a low point in her career as a hero. "She's fallen out of good graces with the people at National City," Kreisberg says. "The Fastest Man Alive's advice, ironically, is to slow down and let things come to you." Says Benoist, "He teaches her quite a bit about what it means to be a hero, what kind of hero she wants to be, and even personally about love, friendship, and being true to who you are."

In turn, Barry's experience in National City leaves him with a new sense of purpose. "He's able to realize that he has more experience than he gives himself credit for," Gustin says. "That makes him come back with new confidence and this happiness because of this new friend that's out there." And possibly a love interest? "This is the first person with powers Barry [has met] who's using them for good. It happens to be somebody that he is attracted to, so it's cool," he says.

Studio execs are hoping for a fruitful relationship between the two properties. *Flash*'s sophomore season is averaging 5.7 million viewers, which makes it the network's No. 1 series, while *Supergirl*'s numbers have been mostly on the decline since its October debut, putting it in the bottom half of CBS' programming. "We're trying to get people in to see this wonderful woman," says *Supergirl* EP Ali Adler, who previously worked with both Benoist and Gustin on *Glee*. "Obviously *The Flash* is very successful and brings a whole world from The CW over to ours. We'd love to have them attend our party, too."

For now the party is only one episode long, but that's still plenty of time for Barry and Kara to address an age-old question. Like the Flash and Superman before them in the comics, the two have a footrace to figure out who is faster. "It's one of my favorite moments in this episode," says Kreisberg. "It's close." Hopefully close enough that they'll need a rematch next season, maybe with Green Arrow and the Legends as an audience. "That's in the cards at this point," says Gustin. "The whole point of us doing this crossover is setting up the fact that maybe next year we can cross over all of them." ◆

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ANATOMY OF A SCENE

ESCAPE FROM

TRIS PRIOR HAD SPENT HER ENTIRE life believing her hometown was the last remaining outpost of civilization, only to learn in last year's *Insurgent* that there's a whole wide world outside the walls of Chicago. Now, factionless leader Evelyn (Naomi Watts), desperate to maintain her newfound power, has forbidden anyone to approach the barrier wall, so Tris (**Shailene Woodley**) makes a break for it with her beau Four (Theo James), her brother Caleb (Ansel Elgort), and her allies Christina (Zoë Kravitz), Tori (Maggie Q), and Peter (Miles Teller). The filmmakers went back and forth about the best way to illustrate their escape. They considered a massive battle scene at the wall's gate but decided that going up and over the wall had the most visual and emotional impact. "Tris has been waiting a long time, as has everyone, to see what's beyond the wall," Woodley says. "So not only does the wall represent a physical challenge but it also represents the catalyst for removing an obstacle that's been in front of her for her entire life." Production designer **Alec Hammond** and stunt coordinator **Chris O'Hara** spearheaded the sequence, which required the construction of three colossal walls in the sweltering Atlanta summer. "So yeah, lots of sunscreen, big-brimmed hats, and just trying to stay not sunburned," O'Hara says.

FILM SCENES, STORYBOARDS, SCRIPT: LIONSGATE (5); WOODLEY ON WALL: MURRAY CLOSE

CHICAGO

IN *ALLEGIANT* (OUT MARCH 18), **SHAILENE WOODLEY** AND **THEO JAMES** PULL OFF THE *DIVERGENT* SERIES' CRAZIEST STUNT YET.

BY DEVAN COGGAN *@DEVANCOGGAN*

They all punch the metal catch on the side of their harnesses and ZOOM! They're whisked up *fast.* Tris STICKS both feet to the wall and flies up/forward into a run in one graceful unbroken move. Each take a bound off the wall... but caleb is clumsey, sending him up diagonally.

PREPPING FOR THE CLIMB

Much of the action happened on a 60-foot wall built at the edge of an old Atlanta granite quarry, but the actors also ran up a slightly less steep 40-foot wall, with skateboard grip-tape on their shoes for traction. "I don't really mind heights," Woodley says. "I'm afraid of falling—which, who isn't?—but I feed off of the adrenaline."

DAUNTLESS SHAILENE

Since day one of *Divergent*, Woodley has done as many stunts as the producers will allow, but O'Hara, who hadn't worked on the previous movies, didn't know what to expect. "She surprised me," he says. "There's a hero moment where she goes to save the day, and she's basically rocketing down to the ground from 25 feet up the wall, and she lands it. And it's all Shailene."

FIREWALL

Getting to the top of the wall is only half the battle. Evelyn (Watts) has restored the electrified fence, which means that if Tris (Woodley) & Co. want to get through, they have to take out the fence's generator and trigger a massive electrical short, shown here in digital concept art. "We wanted the explosion to not look like a big gas bomb," Hammond says. "So it wasn't just orange flames."

GOING CLAIRE

THIS SEASON OF *HOUSE OF CARDS* IS *ALL* ABOUT ROBIN WRIGHT, AS HER RUTHLESS FIRST LADY SEIZES THE REINS. AND RULES.

BY TIM STACK
@EWTimStack

Robin Wright and Kevin Spacey on *House of Cards*

MAJOR SPOILERS AHEAD

WILD THREESOMES. SHOCKING MURDERS. PUSSY RIOT.

Netflix's *House of Cards* has never shied away from big plot twists. But one of the most welcome surprises of the fourth season, which premiered on the streaming site March 4, is the shift in focus to Robin Wright's steely First Lady, Claire Underwood. Over 13 episodes, viewers see Claire battle president husband Frank (Kevin Spacey), euthanize her cancer-stricken mother (Ellen Burstyn), and inspire Frank to declare war to help them win an election. Still, she and Spacey took it all in stride. "Nothing shocks us anymore," says Wright from London, where she's starring opposite Gal Gadot in *Wonder Woman*. "Frank and Claire one-up each other *for* each other." EW talked to the Emmy nominee about working with Burstyn, fight scenes with Spacey, and Claire's ridiculously good posture.

When did you know this season would be so Claire-centric?

From the beginning we've had a sense of how the show is going to end and what's going to happen. It's just about how we stretch it out amongst the X amount of seasons. So yes, I was aware she was going to come to the forefront more.

We meet Claire's mother, Elizabeth, played by Ellen Burstyn. They have an icy relationship, to say the least. How was it working with her?

It was fantastic. The first time I remember feeling bitten by the acting bug was watching her in *Alice Doesn't Live Here Anymore* and *The Exorcist*. Then to work with her? We laughed hysterically between takes because [our characters] are both so evil. [*Laughs*]

We learn much more about Claire's childhood and family this season. Was that by design?

That was always part of the architectural plan of the character: to start with this very elusive, very mysterious character where we had somewhere to unfold for the audience, bring her to an unveiling position. You can do it systematically, which I think we've done. It's almost in stages the way she's started to erode from this marble bust. Or you can do it shockingly, and I think we have those moments as well, where you're just so stunned.

You and Kevin have a seriously brutal fight sequence. What was that like to shoot?

[*Laughs*] We had a lot of pads on under our pajamas, and we went for it, and we were both very bruised the next day. We've both been doing this so long, you feel like a kid playing Cowboys and Indians.

Claire's affair with novelist Tom Yates (Paul Sparks) becomes a major plotline. Why is Claire drawn to him?

It's the first time she's felt seen. There's no room for falsity with him because he's going to call her out on it, and that's what she falls in love with.

You've directed seven episodes of *Cards*—four of them this season. Why did you want to go behind the camera?
I had been wanting to direct for a while, but there's always a fear of entering a new zone. I was petrified the first episode I did. I learned so much from the crew. They were my cinema school.

Creator Beau Willimon is stepping aside after this season, and writers Melissa James Gibson and Frank Pugliese are taking over as showrunners. How do you feel about the change?
They're very accomplished and very adept. We've been doing this long enough where we know how to work together as a team. So I think it's all going to be fine.

This season felt very female-centric. In addition to Claire and her mother, there are Claire's campaign strategist (Neve Campbell) and presidential contender Heather Dunbar (Elizabeth Marvel). What accounted for that?
I don't know that it was the writers' intention to be so female-centric, but, I mean, women are coming to the forefront. They're forces to be reckoned with—that's what I think the show is displaying this season.

Does it surprise you how often this show mirrors the real political scene?
It's a funny synchronicity. The writers will bring a prediction of a current affair, and then it happens by the time the show is released. But I think that's just knowledge about how the administration works.

Can we talk about Claire's perfect posture? Who, or what, are you channeling?
I was watching a documentary and there was this American eagle and I was like, *That's who she is*. And once you put on your Louboutins and your Altuzarra dress and you become an American eagle, half of your work is done—for me, anyway. It's so much about posture, stance, and what's your cadence. What are you housed in? Everything else just kind of follows suit.

Is that exhausting, though, to be so poised?
Oh, I have the worst posture, and I'm so sloppy in life. Most of the work is standing up straight! [*Laughs*] ◆

(PREVIOUS SPREAD) MATT DOYLE/CONTOUR BY GETTY IMAGES; (THIS SPREAD) *HOUSE OF CARDS*: DAVID GIESBRECHT/NETFLIX (9); GLOBE: LEONELLO CALVETTI/SCIENCE PHOTO LIBRARY RF/GETTY IMAGES

★ HOUSE OF CARDS ★ SEASON 4 BALLOT ★

CLAIRE WINS!

IN A LANDSLIDE VICTORY, THE FIRST LADY DEFEATS EVERY OPPONENT IN HER PATH. HERE'S HOW SHE DOES IT. BY SHIRLEY LI

EPISODES > **1 TO 4**

FRANK UNDERWOOD

Frank rejects his wife's ambitions to run for office and threatens her campaign adviser, Leann Harvey. He uses his State of the Union address to undermine Claire, but he underestimates her rage—and her stealth.

VOTE ☐ ✓

CLAIRE UNDERWOOD

Claire plans a political career against Frank's wishes. After thwarting his attempt to scare Leann, she pretends to yield to him, only to expose a damning KKK connection in Frank's family history.

EPISODES > **5 TO 6**

VIKTOR PETROV

After refusing Frank's demands to help solve the oil crisis, the Russian president/oligarch is forced to deal with Claire after Frank is shot and she insists on joining the secretary of state's trip to Moscow.

VOTE ☐ ✓

CLAIRE UNDERWOOD

With Frank near death, Claire tames the chief of staff, manipulates the VP, and silences the secretary of state before brokering an agreement with Petrov by emasculating him. Why? Because *power*, that's why.

EPISODES > **7 TO 11**

THE CONWAYS

Will and Hannah Conway are running to be the next First Couple. They're photogenic and have a pair of cute kids. But their optimism—and shady dealings—is also their weakness.

VOTE ☐ ✓

CLAIRE UNDERWOOD

Frank lags in the polls, but Claire knows *she's* the one who can make him as lovable as their Republican rivals. So she gets herself on the ticket as Frank's VP. Try to match that, Mrs. Conway!

EPISODES > **12 TO 13**

THE WORLD

The world conspires against the Underwoods, as Frank's attempt to take out a terrorist group fails and he and Claire face an impossible victory in November. But Claire has a plan that the world will never see coming.

VOTE ☐ ✓

CLAIRE UNDERWOOD

Fact: No sitting president has lost a second term in the midst of war. Problem: The Underwoods are about to lose. Claire's solution? Declare war and win. Terrifying and effective, just like her.

THE STAR REPORT

THE MAN BEHIND MOST OF YOUR TV GUILTY PLEASURES TAKES A LOOK BACK AT ALL HIS PRIME-TIME ADVENTURES: THE GOOD, THE BAD, AND THE HEATHER LOCKLEAR. *By Danielle Nussbaum* @daniellenuss

MELROSE PLACE

SEX AND THE CITY

THE $TREET

KITCHEN CONFIDENTIAL

GCB

Creator, Writer & Producer

DARREN STAR

BEVERLY HILLS, 90210

CENTRAL PARK WEST

GROSSE POINTE

MISS MATCH

CASHMERE MAFIA

YOUNGER

(*Clockwise from top left*) *Younger*, *Melrose Place*, *Miss Match*, *Beverly Hills, 90210*, and *Sex and the City*

They say lightning doesn't strike twice, but that's not the case for Darren Star. Over his 26-year career in TV, the prolific writer-producer has helped create an array of hits—*Beverly Hills, 90210*; *Melrose Place*; *Sex and the City*—and worked on a few misses that were ahead of their time. Star is making magic again with *Younger*, TV Land's naughty romp starring Sutton Foster as a 40-year-old who shaves 14 years off her age. As the series finishes season 2 (and gears up for 3), Star spills the secrets behind his lifetime roster of shows.

BEVERLY HILLS, 90210

PREMIERED IN 1990 ON FOX (REBOOTED IN 2008 ON THE CW)

Teen twins move to Beverly Hills and encounter a whole new world.

WHERE TO WATCH Hulu

"I tapped into my experience in high school and wrote about that with some distance and perspective. My sister Bonnie certainly influenced the character of Brenda, as we were one year apart. I always imagined the Walshes as my family if we had been transplanted from suburban D.C. to Beverly Hills. I identify with Brandon. I could project myself into those shoes. You have to invest something of yourself in every character you write. The characters I have brought the biggest parts of myself and experience to are Brandon, Billy in *Melrose Place*—he was a struggling writer in the pilot—and Carrie in *Sex and the City*, again, a writer."

MELROSE PLACE

PREMIERED IN 1992 ON FOX (REBOOTED IN 2009 ON THE CW)

Aimless twentysomethings trying to find their way in L.A. share an apartment complex.

WHERE TO WATCH Amazon, Hulu

"*Melrose* was really a misbegotten offspring of *90210*. It wasn't working ratings-wise, and I was cut loose to do whatever it took. Sometimes when a network basically stops caring you can say, 'Okay. Let's go a little crazy here.' Aaron Spelling had a relationship with Heather Locklear from *Dynasty*. We were casting a role that was just meant to be Alison's boss. Heather was a special guest for four episodes, and she just never left. She came into a rather straightforward role and basically added a wicked turn to whatever she was saying—and it inspired me and the writers to have a lot more fun. She couldn't say 'Good morning' without it seeming like she had an ulterior motive. Daphne Zuniga, who was my roommate in college, definitely was an inspiration for Alison. The scene where Alison puts her name on all of her food came directly from life. I never ate Daphne's peanut butter again. And such a twist of fate that 10 years later she joined the cast. There was a surreal moment for me, watching these *Melrose Place* and *90210* Lifetime movies: There was a casting session where evidently there were a number of actors I was looking at that I really don't have a recollection of meeting."

CENTRAL PARK WEST

PREMIERED IN 1995 ON CBS

A glam sudser that tracks the drama of those who run magazine-of-the-moment Communique.

WHERE TO WATCH YouTube

"I was very enamored of New York and wanted to live there. And up to that point, the city had only been [the setting for] cop shows and was thought of as a very gritty place. I always think of *Central Park West* as the dress rehearsal for *Sex and the City*, because I learned how to make a show in New York. It was a circus, but it made me realize that I wanted my next show to be on a cable network, where I could do the equivalent of an independent film for TV. [Candace Bushnell and I] were friends, and when she started writing her column, she took the name Carrie from *CPW*."

SEX AND THE CITY

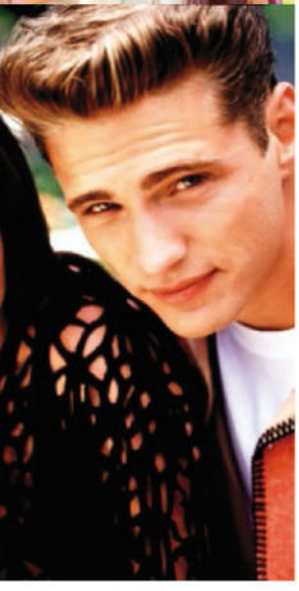
PREMIERED IN 1998 ON HBO

Four very different friends navigate life and men in the Big Apple.

WHERE TO WATCH Amazon, HBO GO

"I was thinking of Alec Baldwin for Big initially. I don't really watch *Law & Order*, but I met with Chris Noth and thought he was perfect. I remember the first table read, how good he was. I'm not saying that Chris *was* Mr. Big, but he brought a lot of his own persona to the role,

(PREVIOUS SPREAD) *MELROSE PLACE*, *THE STREET*, *BEVERLY HILLS, 90210*, *CENTRAL PARK WEST*: EVERETT COLLECTION (4); *KITCHEN CONFIDENTIAL*: MICHAEL DESMOND; GOB: KAREN NEAL/ABC; VIA GETTY IMAGES: STAR: STEPHEN LOVEKIN/GETTY IMAGES; *GROSSE POINTE*: BYRON COHEN; *CASHMERE MAFIA*: PATRICK HARBRON/ABC; *YOUNGER*: DAVID M. RUSSELL/TV LAND



(THIS SPREAD) *YOUNGER*: TV LAND; *MELROSE PLACE*: FOX; *BEVERLY HILLS, 90210*: EVERETT COLLECTION

which is very important. You want to play off an actor's strengths, especially when you're doing a show that's about truth and character. That character I wanted, it was already there: sense of humor, dry wit, that combination of aloofness and also personality. You have cases where actors earn their way onto a show because they're so good that they just inspire the writers. That was David Eigenberg [who played Steve]. He was a really worthy foil as the love interest for Miranda. We initially were thinking about Aidan Quinn for Aidan, but I think he wasn't available. I loved John Corbett in *Northern Exposure*, and we were like, 'Well, what's John Corbett been up to?' He just had the laconic, dudish vibe. But we kept 'Aidan' because we loved the name."

GROSSE POINTE

PREMIERED IN 2000 ON THE WB

A clever satire of life on a prime-time teen series after the cameras stop rolling.

WHERE TO WATCH DVD

"Originally I pitched *Grosse Pointe* to HBO, but they didn't want to do a teen show. It was before its time—a show about a show, before *Entourage* or *The Comeback*. The plot conflicts would be over really small things, like who was parking in whose parking spot, but the idea is that the correlation between the characters and *90210* was the jumping-off point. Aaron Spelling, who I love, didn't see the humor in Lindsay Sloane's character—it hit too close to home with Tori, so we made changes [to the pilot]. The show was mocking the audience that was watching and mocking the shows that audience loved. It was too smart for the room."

THE $TREET

PREMIERED IN 2000 ON FOX

Wall Streeters get down and dirty on their way up the financial food chain.

WHERE TO WATCH YouTube

"When Rick Hoffman [who plays Louis on *Suits*] auditioned, he walked in and totally killed it. After he left, we realized the casting director had no idea who he was. [Hoffman] crashed the audition; he had no agent or credits. I was impressed by his chutzpah—and his talent. We brought him to the network, and he got the role of Freddie. It was a shame that the show didn't get a chance to hit the zeitgeist, in that it would've been starting a second season after 9/11 as the one show talking about the world in such a direct way. But networks are incredibly cavalier about canceling things, and they don't care beyond ratings. At least they didn't then—maybe it's a different world today."

MISS MATCH

PREMIERED IN 2003 ON NBC

A powerful L.A. divorce lawyer moonlights as a matchmaker.

WHERE TO WATCH Happy hunting!

"How we find love is one of the most enduring themes. In this case, it was exploring relationships from both extremes. And it was Alicia Silverstone, who I adore, essentially playing a grown-up version of her character in *Clueless*, working at the law firm of her father—played by Ryan O'Neal, one of my favorite actors, whose movies I grew up on. *Miss Match* was a very sweet show at a time when audiences weren't looking for that."

KITCHEN CONFIDENTIAL

PREMIERED IN 2005 ON FOX

The series follows a former bad-boy NYC chef trying to make good.

WHERE TO WATCH Hulu

"I would love to go back in time and redo this show with Bradley Cooper at Showtime, which originally had wanted it. He was on *Sex and the City*, and I always just loved him. I brought him up to the network, but he wasn't a big name. They wanted a star. We were looking at everybody from Paul Rudd to...I can't remember, but it was definitely 'Let's get a name.' We did cast Bradley, and he was fantastic. When the show got canceled I said, 'This guy's a big movie star. You will look back on this someday and realize that you canceled a show with Bradley Cooper.' "

CASHMERE MAFIA

PREMIERED IN 2008 ON ABC

Four businesswomen create a cabal to play by their own rules.

WHERE TO WATCH DVD

"The idea was pitched by Gail Katz, a film producer who'd been inspired by her circle of friends who all went to Yale School of Management together. Kevin Wade [who wrote *Working Girl*] did the script. *Lipstick Jungle* had been in development at this point, and while thematically similar, there was certainly room for two series focusing on the challenges faced by working women. The press made it into more of a competition than it was."

GCB

PREMIERED IN 2012 ON ABC

A woman reluctantly reenters the Dallas enclave of society mean girls she left behind.

WHERE TO WATCH Amazon, Hulu

"It wasn't necessarily for everybody, but it had the potential to be about a subculture and a piece of America—Texas—that has been a lot of fun. I remember shooting a big party scene and getting all these Dallas socialites to show up and be themselves. So we're getting a lot of free extras and fancy wardrobe. And, as is always the case when you're filming, you're shooting well into the night. Around 1 a.m., when they realized the shoot was going to six, they just kind of were like, 'Okay. This isn't fun anymore. We're leaving.' I think they thought they were there for a two-hour party, and suddenly we lost most of the extras as we were filming the scene!"

YOUNGER

PREMIERED IN 2015 ON TV LAND

Rebounding from a split, a middle-aged mom fibs about her age to kick-start her life.

WHERE TO WATCH Amazon, iTunes

"For me, this was always intended to be bingeworthy. Going on a network that was hungry to reestablish and redefine itself... that's a fun challenge. With *Melrose Place*, I lived in an apartment complex in my early 20s in West Hollywood. With *Sex and the City*, I wanted to write a comedy about sex and relationships from a female point of view. With *Younger*, it's about intergenerational friendships, the idea that I know what it's like to try to relate to a generation behind me: They navigate the world differently. As you get older, you *forget* you get older. You realize, wow, there's a whole younger generation *looking* at you like you're older. So I was able to bring that kind of humorous perspective to *Younger*." ◆

Movies

EDITED BY **STEPHAN LEE** @stephanmlee

▲ Jaeden Lieberher and Michael Shannon

Midnight Special

STARRING	DIRECTED BY
Michael Shannon, Jaeden Lieberher, Joel Edgerton, Kirsten Dunst, Adam Driver	Jeff Nichols

RATING	LENGTH	REVIEW BY
PG-13	1 hr., 51 mins.	Chris Nashawaty @*ChrisNashawaty*

LIKE A MORE IDIOSYNCRATIC, INDIE-BRED VERSION OF Martin Scorsese and Robert De Niro, the partnership between writer-director Jeff Nichols and Michael Shannon feels like a rare gift from the movie gods. Shannon, with his quizzical brow and disquieting intensity, is an actor who dares us to lean in. He turns slow-boiling menace into a mystery we want to solve—possibly at our own peril. Nichols, the man behind 2011's *Take Shelter* and 2012's *Mud*, gets the actor's creepy magnetism better than anyone. And he puts it to its best use yet in the strangely hypnotic sci-fi thriller *Midnight Special*. The film opens in a Texas motel room, where Shannon's Roy and Joel Edgerton's Lucas seem to be holding an 8-year-old boy named Alton (*St. Vincent*'s Jaeden Lieberher) hostage. But Roy is actually Alton's father, and the kid's no ordinary kid. He possesses a supernatural power that a religious cult and the government are both after. Usually Alton is shy and quiet, poring over superhero comics. But then he'll start speaking in tongues, or a blinding white *Village of the Damned* light will shoot from his eyes. Is he a prophet? A security threat? An alien conduit? As father and son speed toward some doomsday reckoning, Nichols keeps us guessing in a way that evokes *Close Encounters of the Third Kind*. *Midnight Special* is a more modest, more enigmatic film than that one was, but it's no less gripping. **A–**

BEN ROTHSTEIN

REEL NEWS

Tomb Rey-der *The Force Awakens* star Daisy Ridley may strap on Angelina Jolie's guns in a new Lara Croft reboot.

Ho Chi Millionaire Danny Boyle (*Slumdog Millionaire*) is reportedly in talks to direct the film version of *Miss Saigon*.

5-SECOND POWER LIST

The Kids Are NOT Alright

These movie tots have seriously special needs. A ranking. BY JOE McGOVERN

1

VILLAGE OF THE DAMNED *1960*

"Beware the eyes that paralyze!" So exclaimed the poster for this tight, metaphor-rich horror flick about a dozen blond, emotionless children who can kill you with just a hard stare.

2

MIDNIGHT SPECIAL *2016*

Alton (Jaeden Lieberher) comes in peace, but it's tougher to predict when he might fire up his laser eyes. That's especially true when he ESPs a satellite out of space and onto a gas station.

3

FIRESTARTER *1984*

Stephen King's thing for juvie telepathy (see also: *Children of the Corn*) reaches full blaze with this yarn, in which Drew Barrymore can bake cookies—and FBI agents—with her mind.

4

MATILDA *1996*

In Danny DeVito's blackly comic movie of Roald Dahl's children's book (now a Broadway musical), a self-reliant young girl uses her special powers to terrorize a sadistic school principal.

5

THE SHINING *1980*

Little Danny's imaginary friendships and supernatural visions seem all too lucid in Stanley Kubrick's horror classic. And that's before you realize what *redrum* is spelled backward.

VILLAGE OF THE DAMNED: MGM/PHOTOFEST; *MIDNIGHT SPECIAL*: WARNER BROS.; *FIRESTARTER*: UNIVERSAL PICTURES/PHOTOFEST; *MATILDA*: TRISTAR/PHOTOFEST; *THE SHINING*: WARNER BROS./PHOTOFEST; *PEE-WEE'S BIG HOLIDAY*: GLEN WILSON/NETFLIX

Paul Reubens

Pee-wee's Big Holiday

STARRING Paul Reubens, Joe Manganiello

DIRECTED BY John Lee | **RATING** NR | **LENGTH** 1 hr., 30 mins.

REVIEW BY Chris Nashawaty *@ChrisNashawaty*

IT'S BEEN 31 YEARS SINCE PAUL REUBENS' ALTER EGO, that irrepressible imp in a red bow tie and gray suit two sizes too small, starred in the wonderfully whacked-out *Pee-wee's Big Adventure*. Superficially, he hasn't aged a day (maybe it's all the kabuki makeup and sugared cereal). Too bad the same can't be said of his high jinks in the slightly musty Netflix original *Pee-wee's Big Holiday*. A lot of us have really missed Pee-wee, and seeing him go through his fun-house morning regimen at the outset of the film is a giddy treat. It's like catching up with an old friend. But nostalgia gets you only so far. And as Reubens and Paul Rust's hit-and-miss script takes our man-child hero from his sleepy hometown to Manhattan to attend his new BFF Joe Manganiello's birthday party, it becomes a smudgy Xerox of Pee-wee's first road trip with Tim Burton three decades ago. There are still a few twisted bits of lunacy, like when he fascinates the Amish with a squeaky-balloon symphony. But most of this *Holiday* feels too flat and airless. **B–**

CRITICAL MASS

For **10 current releases**, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

EW		IMDb	META-CRITIC	ROTTEN TOMATOES	AVG.
B	ZOOTOPIA	84	78	99	**87**
B	10 CLOVERFIELD LANE	79	76	91	**82**
A–	EYE IN THE SKY	75	71	95	**80**
B	DEADPOOL	85	65	84	**78**
B–	WHISKEY TANGO FOXTROT	70	57	62	**63**
B+	THE BROTHERS GRIMSBY	68	45	44	**52**
C–	KNIGHT OF CUPS	58	54	44	**52**
B–	CROUCHING TIGER, HIDDEN...	63	47	18	**43**
C–	LONDON HAS FALLEN	64	28	26	**39**
D	GODS OF EGYPT	57	23	13	**31**

THE MUSIC MAN

Thor star **Tom Hiddleston** trades in Loki's horns for Hank Williams' strings in the country-legend biopic *I Saw the Light*—and discovers his own voice. **BY NICOLE SPERLING**

Playing a petulant Norse god in the Marvel Universe is a snap compared with embodying the tortured soul of a country-music legend. In the biopic *I Saw the Light* (out March 25), Tom Hiddleston had to ditch his British accent and capture the singular voice of singer-songwriter Hank Williams. He even had to learn to yodel. "I became aware very quickly that there would be no faking it," says Hiddleston, 35, from the Vietnam set of *Kong: Skull Island*. "It was the most challenging and satisfying experience."

To immerse himself in Williams' signature Alabama sound, Hiddleston—who sings all the songs in the film himself—moved into the Nashville home of Rodney Crowell, a two-time Grammy winner who's worked with country icons Emmylou Harris, Wynonna Judd, and Vince Gill (among others) and served as the film's executive music producer. Together they recorded for five weeks, hoping Williams' anguish would seep into Hiddleston's voice and his psyche. "I remember doing 'Cold, Cold Heart' many times for Rodney and him asking me to go again," recalls Hiddleston, who also stars on AMC's *The Night Manager*, debuting April 19. "He would say, 'The song sounds beautiful, but I can't hear the pain.'"

And there was a lot of pain to tap into: Despite his towering success, Williams lived the ultimate sad country song. Born with spina bifida, which gave him a permanent hunched posture, Williams was a womanizer

▼ Hank Williams in 1951 (left) and Hiddleston as him in *I Saw the Light*

◀ Tom Hiddleston

and struggled most of his life with drug and alcohol addiction. "Those were his ways of escape—escaping the predicament of his decimation and sadness," says Hiddleston. "I think to some degree Hank was unknowable, even to those closest to him."

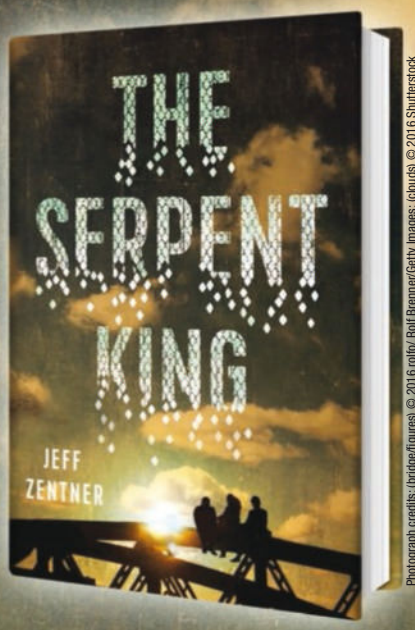
It wasn't until filming had begun that Crowell was convinced Hiddleston had done his job. It was a crucial scene set toward the end of the movie, not long before Williams' death from heart failure at age 29. Sick and run-down, Williams plays, for the first time, a rough, mournful version of "Your Cheatin' Heart." Hiddleston rehearsed once for the camera and then let it rip. "Rodney was in the room, and after, he said"—Hiddleston slips into a twangy impression of his mentor—"'That's it, right there! You've done it. I'ma gonna shake your hand, I'ma gonna go back to my hotel, you ain't got to do no more.' And he walked out."

Hiddleston has earned early praise for his performance, even though Williams' grandson Hank Williams III had posted on Twitter that Hiddleston had "no soul" after the actor performed two Williams songs at Michigan's Wheatland Music Festival in 2014. Yet Williams' granddaughter Holly (also a musician) saw a screening of the film and wrote to Hiddleston, calling his performance "haunting."

"After that, nothing else matters," Hiddleston says. "If she thinks we did right by him, then we did okay."

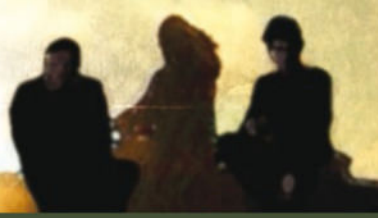
WILLIAMS: MICHAEL OCHS ARCHIVES/GETTY IMAGES; *I SAW THE LIGHT:* SAM EMERSON; HIDDLESTON: AUSTIN HARGRAVE/AUGUST

THE ONLY PLACE THEY FIT WAS TOGETHER.



Photograph credits: (bridge/figures) © 2016 rolfo/ Rolf Brenner/Getty Images; (clouds) © 2016 Shutterstock

"A novel that will fill the infinite space that was left in your chest after you finished *THE PERKS OF BEING A WALLFLOWER.*"
—*BookRiot*



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NOT A MOVIE...
BUT IT SHOULD BE

Affleck Under Ex Attack!

Before he fights the Man of Steel in *Batman v Superman: Dawn of Justice* (out March 25), the Oscar winner faces his toughest foes: his former loves

Ben Affleck's exes Jennifer Lopez and Jennifer Garner have both called him out in the press recently, poking fun at the massive back tattoo of a phoenix rising from the ashes that he debuted last July. Lopez, who was engaged to Affleck in 2002, called his ink "awful" on *Watch What Happens Live*: "His tattoos always have too many colors." And Garner broke her silence on the pending end of their 10-year marriage in a scorching *Vanity Fair* profile, in which she too took the tat to task. "Am I the ashes in this scenario?" she said. "I refuse to be the ashes." For his part, the *Batman v Superman* star told *The New York Times* that he respected Garner's choice to discuss their relationship. "We're on great terms," he said. Scandal may be temporary, but ink lasts forever.

Melissa Rauch

The Bronze

STARRING Melissa Rauch, Gary Cole, Sebastian Stan

DIRECTED BY Bryan Buckley

RATING R | **LENGTH** 1 hr., 40 mins.

REVIEW BY Leah Greenblatt *@Leahbats*

ONCE UPON A TIME, Hope Ann Gregory (*The Big Bang Theory*'s Melissa Rauch) brought triumph and glory to Team USA with a Hail Mary win at the World Gymnastic Championships, fighting through a foot injury to take the bronze while millions watched. Twelve years later, she's still the pride of Amherst, Ohio: The local diner has a star-spangled parking spot with her name on it, and mall employees know to always comp her sneakers and Sbarro slices. She's also a tiny tracksuited Mussolini who snorts crushed-up Claritin before breakfast, bullies her weed dealer, and berates her long-suffering dad (Gary Cole) for asking her not to steal petty cash from his postal route. The sudden death of her old coach, though, brings an opportunity: $500,000 to train another gymnast (a sunny-sweet Haley Lu Richardson) all the way to Worlds. With her scrunchied ponytail and crisp parabola of bangs, Rauch (who also co-wrote the script) looks like a young Tonya Harding and talks like Triumph the Insult Comic Dog filtered through a flat Midwestern twang. The plot is beyond basic and the dialogue so crude it almost feels like an R-rated cartoon. Still, *The Bronze* has a loony *Napoleon Dynamite*–meets–*Talladega Nights*-on-the-balance-beam charm. Hope may be a giant jackass, but she's *America's* jackass. **B**

AFFLECK: MARK DAVIS/GETTY IMAGES; GARNER: KARL WALTER/GETTY IMAGES; LOPEZ: TIBRINA HOBSON/GETTY IMAGES; *THE BRONZE*: ALICIA GBUR

ILLUSTRATION BY **RICHARD ROBERTS**

THE DETAILS MAKE THE STORY

The sport that kept her active

The razor that took her hair

The show that made her a star

The letters that gave her hope

The bandana that covered her head

The family that stood by her side

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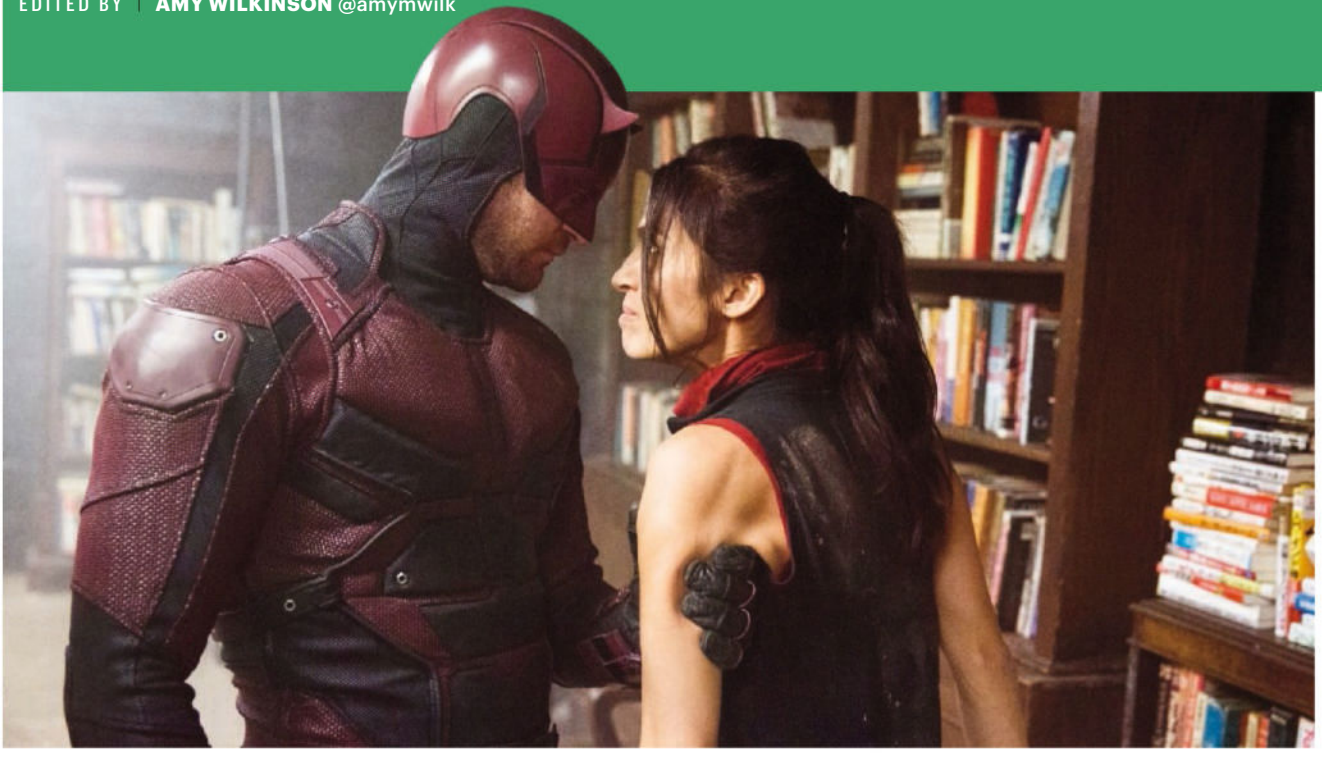
TV

LOGLINES

Spotted: Leighton Meester Returning to TV The former *Gossip Girl* has been cast in Fox's time-traveling comedy pilot *Making History*. ***Scream* Again** The second season of MTV's horror show will premiere May 31.

EDITED BY **AMY WILKINSON** @amymwilk



▲ Charlie Cox and Elodie Yung

PATRICK HARBRON/NETFLIX

Marvel's Daredevil

DATE	TIME	NETWORK	REVIEW BY
Premieres March 18	Streaming	Netflix	Jeff Jensen @*EWDocJensen*

WHEN *MARVEL'S DAREDEVIL* DEBUTED THIS TIME LAST year, the Netflix series muscled to the front of the superhero TV pack by muting the superhero TV stuff and dialing up the premium-service edge. Crusading lawyer by day, brutal vigilante by night Matt Murdock (Charlie Cox, soulful and scruffy) had superpowers—amplified senses and batlike radar to compensate for his blindness—but the "horn-headed man without fear" didn't fully adopt his suit and guise until the season's final episode. Creator Drew Goddard (*The Martian*) and showrunner Steven S. DeKnight (*Spartacus*) were more interested in making a heightened neo-noir that took seriously the cost and folly of antihero do-gooding. Matt, a brooding Catholic with a social conscience, was a fine expression of themes, but Vincent D'Onofrio's tortured, romantic villain, Wilson Fisk, was magnificent. The supporting players were witty and humane—including Foggy Nelson (Elden Henson), Matt's best friend and legal partner, and Karen Page (Deborah Ann Woll), their plucky paralegal. Pulpy and poignant, *Daredevil* was a sparky serial with a promising future.

But Goddard, DeKnight, and D'Onofrio are gone, and so is the spark. Season 2—overseen by exec producers Douglas Petrie and Marco Ramirez, who both wrote on season 1—is a straight-up disappointment. The first four episodes pit Daredevil against Frank Castle, a.k.a. the Punisher (Jon Bernthal), a vengeful killing machine bent on blowing away the gangs in New York. For all the deeply felt damage and fury

that Bernthal puts into Castle, the character remains a sketch of noxious nihilism. The story chases profundity about the nature of heroism, but there's no freshness to the ideas. In fact, they barely feel relevant to *Daredevil*'s underdeveloped world of Hell's Kitchen, an uneasy blend of real-world Manhattan and cartoonish caricatures. The philosophical conflict is subverted by Daredevil himself. Watching Matt develop his heroic identity was compelling in season 1, but the identity itself is surprisingly bland. He's just a thug with a bleeding heart.

Other critics have taken aim at the structure and pacing of Netflix shows—how their novelistic form makes for meager single episodes, how seasons stall in the middle. *Daredevil* is skimpy and sluggish from the get-go. The initial, haphazardly plotted Daredevil/Punisher "arc" is a flatline of inert drama, with long scenes of windy exposition or dull skulking interrupted by the occasional well-staged if ridiculously gory fight sequence.

Hope for improvement arrives in episode 5 with the formal introduction of Elektra, Matt's former flame, played by Elodie Yung (*Gods of Egypt*), who brings some compelling trouble with her. Elektra's a genre cliché—the exotic kick-ass—but Yung has such fun with the role and generates enough chemistry with Cox to win you over. And Castle becomes more humanized via an emerging rapport with Page. With additional characters, relationships, and plot, *Daredevil* gets meatier and more satisfying. Episode 6, a taut caper with humor, sexiness, and pathos, should be a template for the rest of the season. It also keeps Cox out of Daredevil's ugly body armor, a limiting piece of work that makes Cox look stiff and silly. Much like the show around him. **C**

HOLDING OUT FOR A HERO

What's up with Netflix's other Marvel series

▽ **JESSICA JONES**
The PI will return for season 2; no premiere date has been set.

▽ **LUKE CAGE**
Starring Mike Colter as the indestructible superhero, the series debuts Sept. 30.

▽ **IRON FIST**
Game of Thrones alum Finn Jones will reportedly play the titular martial artist.

▽ **THE DEFENDERS**
Daredevil, Jessica Jones, Luke Cage, and Iron Fist will unite—hopefully sometime this decade.

JESSICA JONES: MYLES ARONOWITZ/NETFLIX; MARGULIES, NOTH, CHARLES: JUSTIN STEPHENS/CBS (3); PASQUALE, MORGAN: JEFF NEUMANN/CBS (2); GOODE: JOHN PAUL FILO/CBS

POWER RANKING

A FEW *GOOD* MEN

Alicia Florrick (Julianna Margulies) may still be married to philandering husband, Peter (Chris Noth), but she's also had her fair share of suitors on *The Good Wife* (Sundays, 9 p.m., CBS). Let's see how those men hold up under cross-examination. (EW.com readers weighed in, too.) **BY SAMANTHA HIGHFILL**

5 | Peter Florrick *Chris Noth*

INVOLVEMENT: SEASONS 1–7
Alicia's husband might be the governor of Illinois, but his penchant for cheating (in marriage *and* politics) is why Alicia turns to others for a little lovin'.
Reader Poll Ranking: 5

BRAINS
SUCCESS
ETHICS
SEXPERTISE
GIVES GOOD VOICEMAIL

4 | Jonathan Elfman *Steven Pasquale*

INVOLVEMENT: SEASON 6
As Alicia's campaign manager, Johnny had to know all her secrets. Despite the baggage, he couldn't keep his hands off of her. If only he'd stuck around.
Reader Poll Ranking: 4

BRAINS
SUCCESS
ETHICS
SEXPERTISE
GIVES GOOD VOICEMAIL

3 | Finn Polmar *Matthew Goode*

INVOLVEMENT: SEASONS 5–6
After Will's death, the well-coiffed Finn gave Alicia hope for the future and was a loyal friend both in and out of the courtroom. His only downfall? Being too shy.
Reader Poll Ranking: 3

BRAINS
SUCCESS
ETHICS
SEXPERTISE
GIVES GOOD VOICEMAIL

2 | Jason Crouse *Jeffrey Dean Morgan*

INVOLVEMENT: SEASON 7
In Kalinda's absence, Jason joined as the firm's new investigator. Thanks to his serious snooping skills and irresistible smirk, he's as helpful as he is hot.
Reader Poll Ranking: 1

BRAINS
SUCCESS
ETHICS
SEXPERTISE
GIVES GOOD VOICEMAIL

1 | Will Gardner *Josh Charles*

WINNER!

INVOLVEMENT: SEASONS 2–5
Alicia's former college flame gave her a second chance at a career *and* love. His death was tragic, but maybe he can get ghost-sex tips from Jeffrey Dean Morgan?
Reader Poll Ranking: 2

BRAINS
SUCCESS
ETHICS
SEXPERTISE
GIVES GOOD VOICEMAIL

WATCHING WITH AN EXPERT

Monitoring *Heartbeat*

On March 22, NBC will wheel in a new medical drama starring Melissa George as gifted, rule-breaking heart surgeon Alex Panttiere. EW asked Joseph Turek, chief of pediatric cardiothoracic surgery at the University of Iowa Children's Hospital, for his opinion.

Disclaimer: I'm a heart surgeon, but I don't play one on TV. So I was curious to see how *Heartbeat* would portray the profession. In her role—inspired by cardiothoracic surgeon Kathy Magliato's life—Melissa George embodies the confidence and tough, blood-splattered exterior of someone who has navigated the good-ol'-boy ranks of heart surgery.

The show offers stories rooted in real scientific bases, touching on hypothermic circulatory arrest and heterotopic heart transplantation, in which the donor heart is permanently sewn onto the recipient's. Granted, it's an antiquated procedure for a patient with pulmonary hypertension and heart failure; modern treatment is a heart-lung transplant.

That's not the only liberty taken. In the premiere's opening scene, Alex diagnoses a buildup of excess fluid around a man's heart based solely on enlarged neck veins and performs an in-flight procedure using a chopstick, a straw, and the sharp edge of half an AmEx black card (to cut through his chest, naturally). That strains credibility, though it illustrates her self-confidence. Later, she thaws a frozen heart with a hair dryer. Is it absurd? Will it compromise sterility? Does Alex have great hair? Yes to all three. (While I'm nitpicking: A doctor wouldn't reveal a heart donor's identity to the recipient. But maybe I'm just jealous that Alex finagles fire-truck escorts to get her to work.)

Let's talk of the figurative heart: The rigors of surgery can wreak havoc on a personal life, and *Heartbeat* presents colorful relationship dynamics built around Alex's gay rock-star ex-husband, Max (Joshua Leonard), with whom she's tag-team parenting; ex-fling/chief of surgery Jessie (Don Hany); surgeon boyfriend Pierce (Dave Annable); and rival/friend/chief of staff Millicent (Shelley Conn). In sum, *Heartbeat* is an entertaining, albeit flawed look at a technically challenging and emotionally charged world, one in which the stakes are assuredly higher than the limit on a black card. **B–**

▲ (*Above*) Melissa George as Alex performing an in-flight procedure; (*below*) operating in a more sterile environment

The Gospel According to Fox

Hot off its hit musical *Grease: Live*, the network trades in the T-Birds for the New Testament with *The Passion* (airing March 20 at 8 p.m.). EP Adam Anders and star Chris Daughtry reveal the divine plan behind the project. **BY C. MOLLY SMITH**

BURNING PASSION

Passion plays are nothing new. But when executive producer Adam Anders (*Glee*, *Rock of Ages*) saw a large-scale modern take on Christ's crucifixion and resurrection staged in the Netherlands two years ago, he knew he had to bring it Stateside. *The Passion* will be three productions in one: a musical, a drama, and a procession in which hundreds of people will carry a 20-foot cross through the streets of New Orleans. "It's really complex and stressful," Anders says. "I think I've lost 10 years of my life!"

SCOUTING A HOME

Anders and his team considered Boston, Atlanta, and New York for the production, but felt the Big Easy best embodied the spectacle's spirit. "No city knows suffering and resurrection more than New Orleans," Anders says. "They've come back stronger

HEARTBEAT: MICHELLE FAYE/NBC (2); *THE PASSION*: MICHAEL BECKER/FOX (2); *THE AMERICANS*: JEFF NEUMANN/FX NETWORKS

than ever." And they've embraced the production—from providing police escorts through the French Quarter to mayor Mitch Landrieu volunteering to be part of the choir.

RAIDING THE JUKEBOX

Don't expect too many harps and pan flutes, though: The pop-heavy soundtrack relies on covers of hits like Celine Dion's "Love Can Move Mountains" and Katy Perry's "Unconditionally." "Some songs are completely changed," Anders says. "Some it'll take you the whole song to recognize. There are a lot of musical surprises."

CASTING CHRIST AND HIS COHORTS

Finding the Son of God was no easy task, but Jencarlos Canela (*Telenovela*) made quite a first impression, via FaceTime no less. "I was struck by how kind his eyes were," Anders says. Chris Daughtry, meanwhile, came to mind when Anders contemplated who could sing Imagine Dragons' "Demons." "He's probably offended that [he's] the person that pops into my head when I think of Judas," Anders quips. On the contrary, says Daughtry: "[Playing] the bad guy sounds fun." Rounding out the intriguing cast: Trisha Yearwood as Mary and Seal as Pilate, with Tyler Perry hosting and narrating.

HOPING FOR HEAVENLY RETURNS

Expectations are high, seeing as *Grease: Live* sped away with 12.2 million viewers. "It's very important that Jesus gets high ratings," Anders half jokes about his desire to stage the musical annually with a different city, cast, and songbook. "Hopefully we'll get through it and the weather will be great," he says. "There's so many variables. That's what makes live TV awesome." And worthy of a little prayer or two.

▲ (*Above*) Jencarlos Canela as Jesus with his disciples during the Last Supper; (*below*) Canela with Chris Daughtry as Judas bestowing his betrayer's kiss

▶ Matthew Rhys and Holly Taylor

Holly Taylor: An *Americans* Girl

It's no secret the 18-year-old is in the crosshairs following her character's big betrayal. As the FX drama returns (Wednesdays, 10 p.m.), we pump Taylor for intel. BY SHIRLEY LI

You started working on *The Americans* when you were 13. What has it been like spending your teenage years as Paige?

Trying to keep [our lives] separate has been a little challenging. It's hard to tap into those deep, complex emotions and go to school the next day and be Holly.... [Paige] is hard to read because *she* doesn't even know what's going on in her head. She loves her parents but doesn't know if they're hurting people. She's upset, she's angry, she's confused. It's mentally draining.

Paige might now be the biggest threat to her spy parents, Elizabeth (Keri Russell) and Philip (Matthew Rhys). Are you enjoying this meatier role?

It comes with pressure. I don't want to disappoint anyone. With it being my first show, I was so honored [the writers] trusted me with her story, so I hope I'm living up to their expectations.

How do you decompress after all these tense scenes?

I head to crafts and eat chocolate chip cookies. [*Laughs*]

You weren't alive in the '80s, when the show is set. Has the era rubbed off on you?

I've been wearing a lot of high-waisted pants, and I've been attracted to turtlenecks lately. It's so funny because I used to tell the wardrobe department, "Please don't make me wear any more turtlenecks!" Now if I wear one in real life, I feel low-key guilty about it.

Could *you* pull off being a spy?

I think I would be a good spy! I can be sneaky. And I have really impeccable hearing. I can hear people whispering in another room. It's like I have bat ears or something. [*Laughs*]

What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* **BY RAY RAHMAN** @RayRahman

MUST WATCH OF THE WEEK

Nora Ephron directing 2009's *Julie & Julia*

EVERYTHING IS COPY

MONDAY, MARCH 21 | 9–10:30PM | HBO

"When you slip on a banana peel, people laugh at you. But when you *tell* people you slipped on a banana peel, it's your laugh—so you become the hero rather than the victim of the joke." That was the take Nora Ephron's mother gave her on one of her favorite expressions, which also provides the title for this fond flaws-and-all look at the late writer, director, and legendary dinner guest. Helmed by her eldest son, journalist Jacob Bernstein, and featuring a parade of friends and former collaborators including Meryl Streep, Tom Hanks, Meg Ryan, and Mike Nichols, *Copy* celebrates a brilliant storyteller and her lacerating wit—she once called someone she didn't like "a chocolate-covered spider"—but also recalls a woman who could be bossy, presumptuous, and sometimes mean. To the end, though, she was adored. "Making her laugh," says Steven Spielberg, "was like winning an Oscar." **A–** *—Leah Greenblatt*

Go to *ew.com/what-to-watch* for our daily picks of **What to Watch**

MONDAY MARCH 21

Season Premiere

Dancing With the Stars

8–10PM | ABC

Super Bowl MVP Von Miller and Donald Trump's former wife Marla Maples are among the 12 celebrities who've signed up for the 22nd season of *Dancing With the Stars*. But the biggest get is arguably Mischa Barton (above, with partner Artem Chigvintsev), whose four-year run as poor little rich gal Marissa Cooper on the Fox drama *The O.C.* was as notable as her near-ubiquitous presence in tabloid mags ever since. "People don't really know much about me, even though I've been discussed so much," says the 30-year-old. "I don't know what that fascination is about. This way, people will get to see my personality." *—Lynette Rice*

TUESDAY MARCH 22

Series Debut

You Me Her

9–10PM

AT&T AUDIENCE NETWORK

Guess which of the following are true: (a) The series calls itself a "poly-romantic comedy." (b) It was inspired by a *Playboy* article. (c) Greg Poehler (*Welcome to Sweden*) stars as a married man who falls in love with an escort. Weirdly, the answer is "all of the above."

Series Debut

Good Bones

11–11:30PM | HGTV

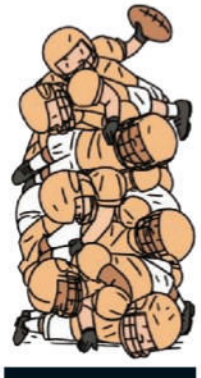
A mother-daughter home-flipping duo? It's scary how well HGTV knows what we want.

SERIES DEBUT

Friday Night Tykes: Steel Country

10–11PM | ESQUIRE

A series about Pittsburgh-area youth football. No one tell the *Concussion* doctor.



EVERYTHING IS COPY: HBO; DANCING WITH THE STARS: CRAIG SJODIN/ABC

*TIMES ARE EASTERN DAYLIGHT AND SUBJECT TO CHANGE

WED MAR 23

Midseason Premiere

The Carbonaro Effect

10–10:30PM | TRUTV

Michael Carbonaro's comedic magic show brings on guest star Shaq—who used to play for the Orlando Magic!—for a special episode.

Season Finale

Younger

10–10:30PM | TV LAND

Liza reconsiders the whole "pretending to be a millennial" thing. I guess she's ready to be...older.

THURSDAY MARCH 24

Series Debut

The Catch

10–11PM | ABC

Remember when Mireille Enos was on *The Killing* and always wore a frown? She gets to turn it upside down in the slick, fun pilot for this new Shondaland offering. She's radiant as a corporate PI who joyously digs the thrill and challenge of her job and uses a winning smile as a weapon—and a mask for pain. She hunts her suave and equally grinning ex-fiancé (a fine Peter Krause), a con man who duped and dumped her. If Enos and Krause can keep things fresh and frisky—and the writers can sustain the premise—*The Catch* could be quite fetching. B+ *—Jeff Jensen*

MUSIC MIX

CMT Crossroads

11PM–MIDNIGHT | CMT

Little bit country, little bit rock & roll: Cheap Trick share the stage with Jennifer Nettles. What would a "Surrender"/"Stay" mash-up sound like, anyway?

Series Debut

Bajillion Dollar Properties

STREAMING | SEESO

***Million Dollar Listing* is great, but its main problem is...not enough Jason Mantzoukas! This superb spoof of the realty-reality genre—think *Burning Love* or *The Hotwives of Orlando*—amends that by having him (above, center) guest as a very, um, hands-on photographer who creeps out all the Realtors (as does his assistant, played by showrunner Kulap Vilaysack, above, right). He also claims to be "good friends" with Bradley Cooper. Is he lying? Probably. Is it funny? Damn right it i$! B+**

FRI MAR 25

Season Finale

Second Chance

9–10PM | FOX

The Frankenstein adaptation hasn't been renewed, so this might actually be the show's (sorry) final chance.

Spring Broke

9–10:30PM | SHOWTIME

Alex Gibney has been everywhere lately. The busy documentarian (*The New Yorker Presents*, *Going Clear: Scientology and the Prison of Belief*, *Cooked*) serves as exec producer on this new doc, which examines how "the spring-break industry" has grown and changed American culture over the past 50 years.

SAT MAR 26

School of Rock

8:30–9PM | NICKELODEON

Richard Linklater's 2003 movie has inspired this TV series executive-produced by Linklater himself. (Sadly, no Jack Black, though.)

Season Finale

Black Sails

9–10PM | STARZ

The governor of the Bahamas seeks out the pirates. Also, "governor of the Bahamas" is my new career goal.

SUNDAY MARCH 27

Vinyl

9–10PM | HBO

Richie goes to Vegas to poach Elvis Presley. If only he knew that Costello is the Elvis he should be investing in.

Billions

10–11PM | SHOWTIME

Axelrod and Wendy do some soul-searching. Can't they just buy one?

Hollywood Game Night

10–11PM | NBC

What do Yvette Nicole Brown, Abby Wambach, and Greg Grunberg have in common? They're all guests tonight! And they'll all have to get their parking validated afterward!

Season Premiere

Mr. Selfridge

10–MIDNIGHT* | PBS

Though a decade has passed since Harry Selfridge (Jeremy Piven) slipped into a downward spiral, the premiere finds the grandiose retail magnate still a broken man. Enter the Dolly sisters, a pair of scandalous vaudeville performers with the potential to bankrupt Selfridge. "He loves being around them," Piven tells us. "They're wild, beautiful, and young." Set during the Roaring '20s, the fourth and final season also sees a faster pace of storytelling—all the better to capture Selfridge's last hurrah. Says Piven, "Harry gets into a *lot* of trouble." *—Nina Terrero* *check local listings

THE CARBONARO EFFECT: TRUTV; THE CATCH: RICHARD CARTWRIGHT/ABC; BAJILLION DOLLAR PROPERTIE$: SEESO; SCHOOL OF ROCK: MICHAEL ELINS/NICKELODEON; MR. SELFRIDGE: ITV STUDIOS/MASTERPIECE/PBS

Music

EDITED BY | **KEVIN O'DONNELL** @ODtron

Gwen Stefani Reborn

The pop star, 46, opens up about overcoming heartbreak—and scrapping an entire album—to make her excellent, soul-baring comeback *This Is What the Truth Feels Like*.

BY MADISON VAIN

On your new album, you've written about your ex, Bush frontman Gavin Rossdale, and new boyfriend Blake Shelton. Did you get nervous sharing such personal songs?

I don't have any secrets; I don't have anything to hide. I haven't done anything wrong. I'm happy to share my story. [This] is really the only record I've written that's mostly happy; all the others are about heartbreak. And there's some of that on here—it needed that, to make the rest feel as good as it feels.

You worked with Selena Gomez songwriter Justin Tranter and Adele producer Greg Kurstin. What were those sessions like?

When I started this, I walked into the studio and said, "I don't care about a single. I'm doing this to get this stuff out. I want it to be the

JAMIE NELSON

truth." So when we started writing, it was a lot of journal stuff that I had worked on. Every record was written around emotion.

You were working on a third solo album in 2014 with artists like Sia and Pharrell but scrapped those songs. How come?

I had just had Apollo [Stefani's youngest son], and they had just called me to do *The Voice*. It was like, "How am I going to nurse a baby, be a mom to two other kids, be on a new show, and write songs?" So I decided to curate a record. Everyone does that! Almost nobody writes their whole records! [*Laughs*] But it didn't feel right.

What felt off?

Every time people would write things, I was like, "That's what I sounded like 12 years ago—maybe you should call Charli XCX or somebody else." It felt weird and fake. It wasn't meant to happen. What was [meant] to happen was this crazy, horrible stuff went down, and I was supposed to write about it. I easily could have died, and I wanted to, but something in me was like, "I gotta turn this into music."

Is that how the first single, "Used to Love You," came about?

It's crazy, by the time I had written "Used to Love You," the bulk of the first half [of the album] was written in, like, eight weeks. I think I wrote 13 songs in those eight weeks. And that's when the record company was like, "We're so proud of you, but we don't think this is the record you want to make—it might be too personal." In the beginning I was quite heartbroken, but all I could do was deal with it.

What do you get out of sharing such intimate music?

When I started No Doubt, we weren't doing music because we thought we'd make it. We knew we were making music that couldn't get on the radio. It was pop in the middle of grunge—it made no sense! [But] those songs were so personal. I didn't write them to help other people; I wrote to help myself. But after, I saw that music helps people. Now I crave that give-and-receive. By sharing it, I receive so much.

What do your kids think of their mom as a pop star?

They're excited for me to have new music. And I got Fetty Wap on my record! They're excited about that! But it's funny how kids really don't want you to do anything except be their mom. I'd write new songs and be like, "Let's listen on the school run!" They're like, "No, Mom! Put on the TV!"

Speaking of Fetty Wap, how'd you guys pair up?

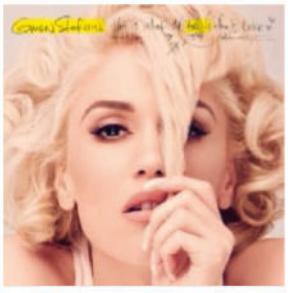
I feel like a voice with so much character hasn't come along in a long time, so I told my team I wanted to work with him. They got me [studio] dates, and then I was like, "I'm working with Fetty this week!" Then I went in, and nope, he doesn't show. Day 2 and nope, he doesn't show. Day 3 and nope, he doesn't show. I wrote a song for us while I was in the studio and I sent it to him, and nope, no response. It was a miracle it happened.

After this album and two seasons on NBC's *The Voice*, what's next?

I'd like to write not just for myself. I could do that now. I had lost my way. When you have a long career, how do you compete with what you've done before? You lose confidence. Being on *The Voice* made me go through my Rolodex of life and go, "Oh, I did that! I wrote that song!" It restarted me, in a way.

▷ NOTEWORTHY

Carly Rae Jepsen, **Steel Train**, and **the 1975** will perform at **Jack Antonoff**'s Shadow of the City festival in Seaside Heights, N.J., on June 18. "I want [people to expect] that I'm going to do something totally out-there," Antonoff tells EW.



Gwen Stefani

TITLE This Is What the Truth Feels Like

GENRE Pop | **LABEL** Interscope

REVIEW BY Leah Greenblatt @*Leahbats*

"TRUTH" IS THE OPERATIVE word on *This Is What the Truth Feels Like*, an album so directly torn from Stefani's recent, much-documented romantic upheavals that it could be called *The Ballad of Blake and Gavin*. She's always been an especially guileless kind of pop star, one whose best songs are also her most personal: 1995's epic melodrama of intra-band tension "Don't Speak"; 2001's tender, vulnerable "Underneath It All"—and more recently *Truth*'s lead single, the actually-ripped-from-the-headlines "Used to Love You." Part torch song and part kiss-off, it's strung with the sort of small, telling details ("Suitcase, Band-Aids/Pulling back out the driveway/You go, I'll stay") that help ground the record when it wanders into more generic dear-diary reflections on love lost and found.

Some tracks, like the sunny, reggae-boosted "Where Would I Be" and roller-disco bounce "Make Me Like You," are so mindlessly fun they could have their lyric sheets fully told in emojis. (Cat With Heart Eyes! Handclap! Eggplant!) On the sly "Naughty" and bass-rattling "Red Flag," though, Stefani drills down, serving up glossy hooks with a side of verbal nunchucks. There are come-ons disguised as cautions (see the Fetty Wap-assisted stomper "Asking 4 It") and sweetly smitten confessionals ("Rare," "Misery"), too. At 46, the mother of three can sometimes sound like the world's most glamorous high school sophomore, passing mash notes after study hall. But she wears her girlishness on her own terms, and here it feels truer—and sounds stronger—than it has in years. **A–**

INSIDE SPRING'S BIGGEST TOURS

Rihanna

She DGAF: After a delayed start to her hotly anticipated *Anti* world tour, the pop superstar played by her own rules at the March 12 launch in Jacksonville, Fla.

BY MICHELLE TAUBER

You say you want to be wowed by glitz at the next big pop concert? Score a surprise guest star in exchange for the paycheck-denting cost of a ticket? At least take home social-media bragging rights from that one Insta-worthy encore? Well, Rihanna couldn't care less. The pop star is neither eager-beaver people-pleaser Taylor Swift nor majestic razzle-dazzler Beyoncé. Like her defiant new album, *Anti*, the 28-year-old's hotly anticipated world tour of the same name does not beg for her fans' approval. After an eight-city "production delay" and a canceled Grammys appearance, another star might feel the need to compensate for lost time or bad press. But Rihanna is coolly indifferent, the slinky Siamese cat of the pop world. She signaled as much in the first moments of the show, swathing herself in a straitjacket-style Jedi robe that concealed all but her eyes. (With a drab palette that ranges from brown to beige, all the costumes are decidedly unglam—more Yeezy Spring 2016 than superstar fabulous.) On a live mic, her distinctive voice, if not soaring, packs a visceral punch, especially on hits like "Stay," "Bitch Better Have My Money," and "FourFiveSeconds." In fact, her biggest concession to fans is performing most of her smash singles with a comfortable sprinkle of new *Anti* songs. But at 90 (encore-free) minutes, Rih seemed to rush through the entire set list, a performer checking off one venue on the way to the next. But so what? She's no one's pet—and that makes her *Anti* world tour all the more electric. **B+**

TRAILER PARK

What's That Song?

Fresh tunes from Halsey, Jónsi, and Austin Mahone soundtrack the trailers for some of the year's biggest and buzziest flicks. **By Eric Renner Brown**

THE DIVERGENT SERIES: ALLEGIANT | MARCH 18

Ambient *and* epic? Icelandic post-rockers Sigur Rós could score most action-flick trailers—so *Allegiant* recruited band member **Jónsi** to do just that. **"Grow Till Tall"** is as sweeping as the world the filmmakers created.

FIND IT ON Jónsi's album *Go*

THE HUNTSMAN: WINTER'S WAR | APRIL 22

Halsey broke out in 2015 with her electro-pop track "New Americana." Here, her floor-rattling anthem **"Castle"** gives the medieval stylings of *The Huntsman: Winter's War* a modern sheen.

FIND IT ON Halsey's debut album, *Badlands*

RIHANNA: DENNIS LEUPOLD; BIEBER: KEVIN MAZUR/WIREIMAGE.COM; GNARLS BARKLEY: JOHNNY NUNEZ/WIREIMAGE

Justin Bieber

The teen idol showed off his more mature side—and a man bun—to legions of shrieking fans at his *Purpose* world-tour kickoff in Seattle on March 9.

BY MARC SNETIKER

Fresh off his first Grammy win and a hit third studio album, *Purpose*, Justin Bieber has had the best few months of his career since becoming a pop heartthrob in 2009. But at the first gig of the 22-year-old's *Purpose* world tour, you wouldn't have guessed he's been enjoying such a high: The pop star looked as if he was still trying to prove himself in front of 15,000 adoring teens.

For his first tour since 2013, he's done away with the puerile purple-and-white wardrobe and opted for grungy plaids and a man bun. Absent are flashy set pieces—save for a vast trampoline that hovered above the crowd during "Company." Instead, the singer has opted to keep the focus on his new music—and given the album's mature message, it worked. He hit a note of intimacy performing "Love Yourself" on acoustic guitar while the muted performance-closing "Purpose" let his emotionally raw lyrics shine through.

Bieber didn't totally forget his past. He delivered throwback crowd-pleasers ("Baby"), and an instrumental break nodded to his roots as a drummer (seriously, go YouTube it). But the production lacked a certain jubilance, particularly when metaphors about the trappings of fame—steel cages, glass boxes—literally cast shadows over the fun. While the crowd beamed, Bieber barely flashed a smile until one of the night's final songs, "Life Is Worth Living." At one point, he admitted, "I've had a couple rough years." And that seems to be *Purpose*'s, well, purpose: Bieber is showing he's more than a teen idol. He's got the soul of an artist, too. **B**

ANNIVERSARY ALERT!

"CRAZY" TURNS 10

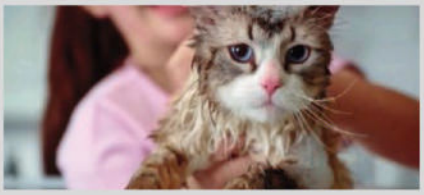
CeeLo Green shares the origin story of Gnarls Barkley's instant 2006 classic

"Danger Mouse played the loop for 'Crazy,' and we left it on repeat in the studio over the next six hours. We talked about rock stars and authenticity—about the Ozzy Osbournes, the Iggy Pops of the world, the Jim Morrisons. It just kind of affected the subconscious. I scribbled down the lyrics, and I did it as one take. I didn't think much of it at the time. This is not to devalue it—I just didn't know. I love the mystique around these records, but they're very simple songs. They aren't pretentious at all. I'm still in awe of it."
—As told to Eric Renner Brown

THE LITTLE PRINCE | TBD

"Salvation," the 2013 piano ballad by British singer-songwriter **Gabrielle Aplin**, blends perfectly with the earnest themes of this animated film about growing up. Grab the Kleenex—the trailer alone is a tearjerker.

FIND IT ON Aplin's EP *English Rain*



NINE LIVES | AUG. 5

The plot is preposterous: Kevin Spacey plays a powerful CEO who gets trapped in a cat's body until he atones for his sins. Still, **Austin Mahone**'s jam **"Dirty Work"**—with a funked-up Prince-style groove—is a fun surprise.

FIND IT ON His digital single "Dirty Work"

X-MEN: APOCALYPSE | MAY 27

The latest installment of the superhero franchise gets sonic backing from British trio **Snow Ghosts**. The pairing is ace: **"The Hunted"** pulses with ominous synths and singer Hannah Cartwright's otherworldly coos.

FIND IT ON Their digital single "The Hunted"

DOUBLE TALK

IGGY POP & JOSH HOMME

With the Stooges frontman, 68, tapping Queens of the Stone Age's leader, 42, to collaborate on his new album, *Post Pop Depression*, the duo talk about David Bowie's lasting influence—and why this record could be Pop's last. BY CLARK COLLIS

Iggy, this is your 17th album. What made you want to work with Josh, and how did this collaboration come about?

IGGY POP We met at a *Kerrang!* awards some years ago, and he didn't have a stud in his forehead or anything. [He] was a regular guy—seething on the inside—which is like me. He had done a variety of work with a wide variety artists. There's even one comedy song that I like of his called "Shepherd's Pie." "I'm going to get me some of that shepherd's pie! Shepherd's pie! Shepherd's pie!" I texted Josh that I thought maybe we could write something and record it. Pretty soon we had talked on the phone.

JOSH HOMME We had a good conversation that ended up accidentally laying out a few ground rules: We would do it in secret and pay for it ourselves. I also mentioned that if it was something we didn't both like, that I would take a shovel, dig a hole, and bury it.

Do you wind up burying a lot of your projects?

JOSH HOMME I could tell you, but then I'd have to massage you.

Massage me?

JOSH HOMME Oh, I meant *kill* you. Sorry.

Josh, I'm assuming you're a longtime fan of Iggy's?

JOSH HOMME Absolutely. It's the coolest thing that I've ever been allowed to be part of. [But] being a fan of someone doesn't include kissing their asses and saying yes to everything. What's really great is we have a relationship—which is about being honest with each other.

Iggy, as part of your songwriting process, you sent notes to Josh about your time working with David Bowie in 1970s Berlin.

IGGY POP Yes, among other notes. I sent some poetry, which I wrote specifically for him as an audience. I sent a kind of comedy routine called "German Trivia," in which I said, "Hey, Josh, do you know what they call a d--- in Germany? It's a *schwanz*."

JOSH HOMME Which I knew, because I'd been called it.

IGGY POP There was a little bit in "German Trivia" describing the cabarets and discos that I used to go to in Berlin, and most of the time when I went out to them, it was me and Bowie and a couple of other people. And I sent him detailed info about the making of [1977's] *The Idiot* and [1977's] *Lust for Life*, the two albums I made in that country with David Bowie. Just the facts.

Josh, now that this project has wrapped, are you working on a new Queens of the Stone Age album?

JOSH HOMME I am very much a now-ist, and I am locked in now and focused on now. From my end, there will always be another Queens of the Stone Age record, even when they're completely unnecessary, [a point] which I think I've already passed. My heart will go on, as Celine Dion said once.

Iggy, there are rumors this is your last album. Say it isn't so!

IGGY POP It's not as if I see myself getting up every morning for the rest of my life and saying, "Let's make another album!" This is a really bloody good album, and I'm not in a hurry to think about any other goddamned album. So don't make me make any other f---ing albums!

POP AND HOMME: ANDREAS NEUMANN

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Books

EDITED BY **TINA JORDAN** @EWTinaJordan

Emma Thompson On the Record

It turns out that the Oscar-winning actress, who recently taped the classic ghost story *The Turn of the Screw* for Audible, is something of a Henry James addict—and she's also got a thing for ghost stories. **BY ISABELLA BIEDENHARN**

Had you read the novel before?

Oh, yes! I did my first dissertation at university on Henry James.

Really?

It was all about Henry James and the workings of evil, actually, in works like *What Maisie Knew*. There are connections [between that novel and this one] in many ways. It's all about what children see, what they know, and what they don't know.

I was going to ask you what drew you to the project—recording a spooky Victorian novel about a governess and her two charges—but it seems like a natural fit.

I consider Henry James the most extraordinary writer (well, I almost prefer Edith Wharton, but don't tell anyone I said that). I know his work very well, and I love it. *The Turn of the Screw* is extraordinary—the idea of these children knowing, in a ghastly way, stuff they shouldn't know is so terribly good. The parallel I draw with it is the dreadful experiences I've had when I've gone into rural communities in Africa where kids are being shown pornography. It's not actual molestation, but it's an invasion of the childish mind that is both inappropriate and destructive. So I totally understand James' horror.

There are so many different critical interpretations of *The Turn of the Screw*. Some people believe the nanny is insane; others think the ghosts are meant to represent child molesters. What do you think?

Child molesters? No. I don't think the Victorians would have thought that for a minute. I think they would have thought of the ghosts as something far worse, probably the interference with their own invention of the

DAVID BURTON/TRUNK ARCHIVE

BETWEEN THE LINES

Amy Schumer tweeted that her book, *The Girl With the Lower Back Tattoo*, will be published Aug. 16.

An Alabama judge sealed **Harper Lee**'s will, so its contents will not be made public.

so-called innocent child. The Victorians had this monomaniacal view of childhood as this period of complete innocence, which they then would utterly traumatize by telling terrible stories about death, doom, and disaster, Dickens being one of the great proponents of that. Child psychology hadn't been invented; it was not understood how complex children were. But James wrote very well about the insight that children have—probably because of his own difficult childhood.

You've talked about your love of ghost stories before.

I love the frisson you get reading them, you know, after dark. It's always been a traditional part of our winter joys, ghost stories read by the fire, out loud if you're lucky. My favorite is M.R. James—I don't know whether you know his work.

I don't.

He was a Cambridge scholar, a cleric, and an expert in Nordic religious texts and things like that. And just as a sort of playtime thing, to amuse his friends, he would write these remarkable ghost stories. Henry James was writing around the same time as M.R. James and [Arthur] Conan Doyle and Wilkie Collins and all of those people. They were really interested in the beyond, and Victoriana is full of it.

When you're going to record an audiobook, do you read the story multiple times?

Oh, yes. I read it, and I mark it, and I think about voices—if there will need to be a lot of different voices. Sometimes you can get into a situation where you're doing people who've got different accents. You never know.

What do you mean by "marking"?

I'm marking the phases of the story—where I think I should ratchet up the suspense, the phases of a character's story arc—in the same ways I might mark up a script.

How do you use your voice to evoke a book's atmosphere?

I think the writing does that for you. It gives you so many clues as to how it should be read.

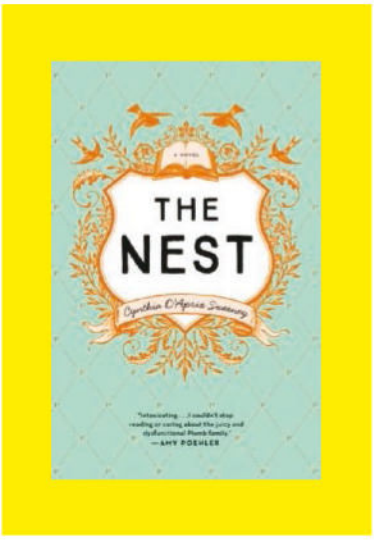
Well, it does when you're talking about a brilliant author.

Absolutely. I don't know what you do if you're reading Dan Brown aloud. I really don't.

What's the best part about recording audiobooks?

Just telling a story, darling! It takes years to make a film. But with an audio, you can tell a whole story in a single day. It's what humans have done for millennia.

"THE IDEA OF THESE CHILDREN KNOWING, IN A GHASTLY WAY, STUFF THEY SHOULDN'T KNOW IS SO TERRIBLY GOOD."
—EMMA THOMPSON



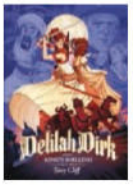
The Nest

BY Cynthia D'Aprix Sweeney | **PAGES** 353

GENRE Novel | **REVIEW BY** Leah Greenblatt @*Leahbats*

THE PLUMBS ARE NOT ALL RIGHT. FOUR semi-estranged New York siblings each sunk in their own financial and emotional quicksand, they're sure of one thing: When the youngest, Melody, turns 40, they'll finally have access to "the Nest"—an inheritance that with luck and careful tending has bloomed far past the modest stipend their father originally intended. But when prodigal son Leo drives his Porsche off a Hamptons road one summer night with a teenage waitress who is not his wife in the passenger seat, the family's chilly matriarch turns unexpectedly—and for the other three Plumbs, disastrously—generous, draining the trust to settle the ensuing mess. She doesn't know how much stay-at-home mom Melody and antiques dealer Jack have both mortgaged their futures against those long-promised funds. Though truthfully, she probably wouldn't care much if she did. And neither does Leo, a former enfant terrible of Manhattan's publishing scene whose wit, charm, and movie-star jawline continue to carry him through life long after his career ambitions have curdled. Only middle sister Beatrice—herself a former literary wunderkind—stands apart, watching as they all scrap and scheme for their portion of the Nest. (There are also diverting side plots involving Melody's twin daughters and a lonely 9/11 first responder, among others.)

It's easy to see why Sweeney's debut earned her a seven-figure advance and early praise from fans including Amy Poehler and Elizabeth Gilbert. Her writing is like really good dark chocolate: sharper and more bittersweet than the cheap stuff, but also too delicious not to finish in one sitting. **A–** E C A



Delilah Dirk and the King's Shilling

BY Tony Cliff | **PAGES** 265 | **GENRE** Graphic Novel

REVIEW BY Tim Leong *@timleong*

MOVE OVER, INDIANA JONES. In the second volume of his graphic-novel series, Cliff continues the tale of Delilah Dirk—adventurer, swordswoman, and overall instigator. Accompanied by her trusted friend and former Turkish lieutenant Erdemoglu Selim (who has the innate ability to MacGyver together the most delicious brew of tea), the two encounter a duplicitous British soldier who pins his extracurricular espionage on Dirk. Our heroine sets out to clear her name and track down the corrupt soldier so she can "beat the ever-loving tar out of him." With gorgeous illustrations and clever writing, Cliff seamlessly blends action and comedy into a charming tale that is so much fun you'll wish you brought popcorn.

At the heart of the story is the friendship between Dirk and Mr. Selim. The two have a partnership made of trust—one that doesn't play on the will-they-won't-they trope. Even when their journey forces them into unexpected roles, the only chemistry you worry about is what tea Selim is going to make. In between the sword fights, prison breaks, and horseback chases, there's a touching story about identity and what it means to make a name for yourself. It's one I'm going to set aside for my future kids to read. **A–** E

The Fiercest Females In Literature

These women have brains and guts—and we're thankful they'll always be around to show us how to get the job done.

BY ISABELLA BIEDENHARN

1 | KATNISS EVERDEEN

THE HUNGER GAMES BY SUZANNE COLLINS

She's the gold standard: sharp and fearless. Has no time for your little crush.

2 | LISBETH SALANDER

THE GIRL WITH THE DRAGON TATTOO BY STIEG LARSSON

With four film adaptations and four books under her studded belt, the brilliant hacker has become a feminist icon.

3 | FRAY

FRAY BY JOSS WHEDON

Leave it to the creator of *Buffy the Vampire Slayer* to give us another tough young lady responsible for the survival of mankind.

4 | HERMIONE GRANGER

HARRY POTTER AND THE SORCEROR'S STONE BY J.K. ROWLING

A scholar, elf-rights activist, and soldier in the battle of good versus evil, Hermione is so clever that Dumbledore allowed her to use magic to attend *extra* classes.

5 | JULIETTE

SHATTER ME BY TAHEREH MAFI

Mafi's 17-year-old heroine can quite literally kill you—or cause an earthquake—with her bare hands.

6 | SCARLETT O'HARA

GONE WITH THE WIND BY MARGARET MITCHELL

Amid tragedy and heartbreak, the headstrong Southerner flouts societal niceties and takes care of her own.

7 | KARANA

ISLAND OF THE BLUE DOLPHINS BY SCOTT O'DELL

Living alone on an island for years, Karana puts the survival skills of *Cast Away*'s Chuck Noland (Tom Hanks) to shame.

DELILAH DIRK AND THE KING'S SHILLING: TONY CLIFF (3); JENNIFER LAWRENCE: MURRAY CLOSE/LIONSGATE; EMMA WATSON: NIGEL PARRY; VIVIEN LEIGH: MPI/GETTY IMAGES

DIVERSITY 101 FOR KIDS

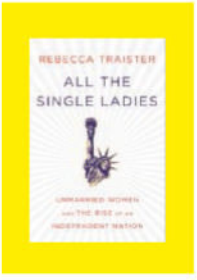
A new publishing venture is dedicated to telling Muslim stories.

BY ISABELLA BIEDENHARN

Last month, Simon & Schuster launched a history-making new imprint: Salaam Reads. The brainchild of executive editor Zareen Jaffrey and publisher Justin Chanda, it will publish at least nine books a year, all of which will feature Muslim protagonists. Not only will this give young readers the opportunity to see themselves as heroes, but kids of other backgrounds will meet characters different from themselves, too. "Science tells us that literature can create empathy, but you can't empathize with characters whose stories are not told," Jaffrey says. Thus far, Salaam Reads' projects run the gamut from *Yo Soy Muslim*, a picture book celebrating multicultural heritage, to a middle-grade debut by Karuna Riazi called *The Gauntlet of Blood and Sand*, starring a Bangladeshi-American girl. Riazi, who "devoured" books by authors like Judy Blume and Lloyd Alexander growing up, admits, "It would have been amazing to see myself in those stories—someone who looked like me and had that family background." Now the next generation of readers finally can.

JAFFREY: MEV KHAN

QUICK TAKES



All the Single Ladies

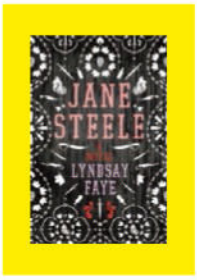
REBECCA TRAISTER
Nonfiction

When Traister—the brilliant mind behind 2010's *Big Girls Don't Cry*—began writing this exploration of female singlehood in America, she expected to discuss it as a distinctly modern phenomenon (today only 20 percent of American women are married by 29; in 1960 it was near 60 percent). It turns out the history of unmarried women in this country is a fascinating one, which Traister recounts in compulsively readable detail, combining facts with personal stories from single ladies across racial and financial spectrums. What's left after she joyfully dismantles conservative arguments about the death of wifely servitude is hope: "Ring on it" or not, the paths open to women today are varied and bright. **A–** *—Isabella Biedenharn* E A

All Things Cease to Appear

ELIZABETH BRUNDAGE
Thriller

"The house was cursed. That's what people said." But George Clare and his wife, Catherine, fall in love with the battered old farmhouse anyway, and not long after they move in, on a snowy afternoon, George comes home to find Catherine dead and their 3-year-old daughter, Franny, crying plaintively, "Momma hurt." Brundage unwinds the murder investigation slowly, meandering through George and Catherine's marriage and weaving in the story of the Hales, the previous owners of the house. Learning who killed Catherine isn't the point—it's obvious from the opening pages—but that doesn't lessen the pleasure of this dark, chilling drama. **B+** *—Tina Jordan* E A



Jane Steele

LYNDSAY FAYE
Novel

Not so much a retelling of *Jane Eyre* as an homage to Charlotte Brontë's classic, *Jane Steele* boasts all the familiar elements—a precocious orphan, a bleak academic institute, a wealthy Byronic suitor—but with a bloody new twist: *murder*. That's right, this Jane is a serial killer. Don't clutch your pearls just yet, though: Our heroine's motives are based much less on sociopathy than on the desire to protect those near and dear. (*Jane the Ripper* this is not.) What emerges is a beautifully drawn gothic portrait of a fierce young woman finding her way in an unfriendly world by slaying her demons—both figuratively and literally. **A–** *—Amy Wilkinson* E A

The First Time She Drowned

KERRY KLETTER
YA

A toxic relationship takes center stage in Kletter's lyrical, emotional novel: Cassie's mother had her committed to a mental hospital at 16, and no one believed her cries that it was her mother who needed the help. Now, Cassie's old enough to check herself out—but when she finds life on the outside to be cripplingly difficult, she wonders if the hospital had been the right idea all along. After her mother wedges her way back into Cassie's life, the disparity between her childhood flashbacks and present life brings even more confusion. While the overall conclusion to Kletter's tale isn't a shock, Cassie's biggest revelation is a punch in the gut. **B+** *—Isabella Biedenharn* E C A

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KEY E = E-BOOK C = CD A = AUDIBLE

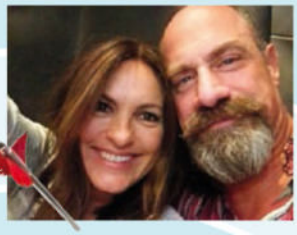
The Bullseye

BY **MARC SNETIKER** @MarcSnetiker

Kate Bosworth looks great...for a 1950s elementary-school nuclear-defense instructional video.

Matthew Perry to play Ted Kennedy. Could the veranda at his Hyannis Port mansion BE any more sun-drenched?

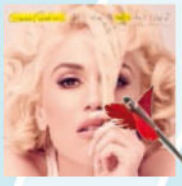
After two years of obscurity, Richard Simmons clarifies he was not being held hostage by his housekeeper, which is only slightly less embarrassing to admit than if he actually was.



Mariska Hargitay reunites with Chris Meloni, Chris Meloni's goatee.

There's never been a better time to get into web development.

Pink slammed by Amber Rose after criticizing Kim Kardashian on Instagram. This story brought to you by late 1999, mid-2012, early 2003, and Instagram.



Gwen Stefani's "Misery": not bad, but could use about 60 percent more Kathy Bates.

Great *SNL* hosts come in Grande packages.

We'd vote for these *Idol* and *Voice* front-runners, if winning actually mattered.

Oh, good, those Russian spies who stuffed a dead body into a suitcase last year are back.

U.S. ranks seventh on list of most literate countries—so think long and hard about whether you even deserve the next *Game of Thrones*.

Good Charlotte announce new album after six years, having emerged a Wiser, Better Charlotte.

R.I.P. Bruiser Woods, pop culture's second-most-important Gemini vegetarian.

The only Madness you need this March.

If you've ever wondered who sings "Cake by the Ocean," don't.

In fashion, one day you're in, one day you're upstaged by a Pomeranian.

Local woman gets dumped on national TV, still insists on finding her husband there this spring.

SIMMONS: ILYA S. SAVENOK/GETTY IMAGES; HARGITAY AND MELONI: @CHRIS_MELONI; PINK: ROB KIM/GETTY IMAGES; ROSE: ALLEN BEREZOVSKY/WIREIMAGE.COM; KARDASHIAN: KEVIN MAZUR/GETTY IMAGES; *THE VOICE*: TYLER GOLDEN/NBC; *AMERICAN IDOL*: RAY MICKSHAW/FOX; *SATURDAY NIGHT LIVE*: DANA EDELSON/NBC/GETTY IMAGES; HOFEL AND BEN: J. MADDEN; JIM SPELLMAN/WIREIMAGE.COM; DNCE: JASON MERRITT/GETTY IMAGES; BATES MOTEL: BETTINA STRAUSS/*THE BACHELOR*: CRAIG SJODIN/ABC; *LEGALLY BLONDE*: TRACY BENNETT; HEIDI KLUM: FRAZER HARRISON/GETTY IMAGES; BOOKS: PHOTOGRAPH BY JOHN DAVID BECKER; KERI RUSSELL: ERIC LIEBOWITZ/FX; MATTHEW RHYS: CRAIG BLANKENHORN; *CAPTAIN AMERICA: CIVIL WAR*: FILM FRAME/© MARVEL 2016; BOSWORTH: SARAH KERVER/GETTY IMAGES; PERRY: DAVID M. BENETT/GETTY IMAGES

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